

THE MUSICAL COURIER

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL ARTS

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EMILY WINANT.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Ida Klein.
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Josef Staudigl.
Lein Velling.
Mrs. Minnie Richards.
Florence Clinton-Sutro.
Calixa Lalvallee.
Clarence Eddy.
Franz Abe.
Fannie Bloomfield.
S. E. Jacobsohn.
C. Mortimer Wake.
J. O. Von Prochaska.
Edward Grieg.
Adolf Henselt.
Eugene D. Albert.
Lili Lehmann.
William Caudius.
Franz Kautel.
Leandro Campanari.
Franz Rammel.
Blanche Stone Barton.
Amy Sherwin.
Thomas Ryan.
Achille Erard.
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Henry Schradieck.
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Charles Rehm.
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Adele Aus der Ohe.
Karl Hindworth.
Edwin Klahre.
Helen D. Campbell.
Alfredo Barilli.
Wm. R. Chapman.
Otto Roth.
Anna Carpenter.

A CONTEMPORARY thus mentions another field in which ladies of musical abilities find an honorable and profitable employment:

Society has long since tabooed the idea of relying solely on amateurs for its musical entertainment, and in proportion to the excellence of the vocal music now heard in drawing rooms is its piano accompaniment. It stands to reason that a hostess will not engage professional singers for her "at homes" and after dinner parties without also providing them with a professional pianist; and it is quite possible for an intelligent, lady-like girl to earn a very comfortable addition to her income by going out in the capacity of professional accompanist without once putting her foot on a platform, or possessing any extraordinary amount of musical talent.

WE are enabled to give a few particulars about three of the new engagements just concluded by Mr. Stanton for the Metropolitan Opera House. The first one of these is a young Polish soprano, Miss Kaszowska, who has hitherto only appeared for one year at the Warsaw Opera House. She sang for Mr. Stanton and Mr. Seidl, and the latter was so charmed with her that he insisted on Miss Kaszowska's engagement for the coming season, which was forthwith concluded. The second engagement is that of Joseph Beck, the well-known baritone, from the Prague Landestheater, and lately engaged at the Bremen Opera House. This young artist is the son of the old and favorably known singer, Beck, of Vienna. The third engagement is that of a young basso, Eugen Weiss, a former pupil of the Vienna Conservatory and an artist who has created favorable impressions in frequent appearances in the concert rooms of Vienna.

IT is a healthy sign of the times to see the number of the fair sex who are taking to the study of orchestral instruments and giving that much abused animal, the piano, a long needed rest. Lady amateur orchestras are springing up all around us and musical art is benefited thereby, for no one will deny that to play the violin, or in fact any member of the string family, requires more delicate musical discrimination and a finer ear than to merely drum, as do most of our girls, on the keyboard of a piano. Lady trombonists and bassoonists are dreadful things to contemplate, and there is no doubt a side saddle arrangement will have to be invented for ambitious lady violoncellists, but the main point to be considered is how this new invasion into what has been peculiarly considered a province of the male sex will interfere with the gentlemen who earn their living by playing in orchestras. Female barbers are *un fait accompli*, and we may soon have female orchestras in our theatres and concerts and ambitious Theodore Thomases in petticoats directing them. The step then to female suffrage will be but a short one.

CAMPANINI, undeterred by his heavy losses this season, owing to the mismanagement of his incompetent manager and the poor quality of entertainment that he offered to a long suffering public, announces through the medium of the "Times" that he has great plans for next season and will probably take a strong troupe on the road about November. Mr. Campanini has also discovered something the public have not, and that is the more he sings the better he sings. The attempt of the writer in the "Times" (the personality of whom it is easy to guess at, for though the hands may be "the hands of Esau, the voice is the voice of Jacob"), further seeks to identify Campanini with Italian song by insinuating that if he goes, Italian opera would be moribund. Would that some of it were! And the "writers enthralled by Germanistic tendencies," to quote the "Times," think it about time for broken down tenors and broken down managers to recognize the fact that "*autres temps, autres mœurs*." "Put money in thy purse," Mr. Otello Campanini, or rather save what you made during the palmy days when you charmed the American ducats away from their owners. So be wise in your generation and quit in time, ere it be too late.

ONLY THIS AND NOTHING MORE.

THE work done for the M. T. N. A. by Mr. H. R. Palmer, the vice-president for New York State, is embodied in the following circular recently issued by him:

[Dictated.]

I herewith hand you some circulars announcing the twelfth annual session of the Music Teachers' National Association, which meets in Chicago July 3, 4, 5 and 6, 1888.

Will you kindly distribute them among your musical friends and urge upon them the desirability of their joining us, whether they can attend the Chicago meetings or not? Please send your own name with the annual fee (\$2) to the treasurer at an early date.

Sincerely but hastily yours, &c.,
H. R. PALMER,
Vice-President M. T. N. A. for N. Y.

As Mr. Palmer will probably not be reimbursed for his outlay for printing and postage, the association should pass a vote of thanks for his energetic labors in behalf of the M. T. N. A. in New York State.

PROGRESS VERSUS FOGYISM.

THAT they are gradually waking up in England to a cognizance of the state of musical backwardness in which such people as the late Sir George Macfarren have caused the country to be kept is demonstrated by the following from our e. c., the London "Figaro":

The address delivered by Dr. A. C. Mackenzie to the students of the Royal Academy of Music on Saturday fills in small type a neat little book of eleven pages. I, therefore, need not now quote it all. Nor is it quite necessary to inquire whether in this particular instance Dr. Mackenzie was his own librettist. It is more to the purpose that the matter which the address contains is far superior to anything vouchsafed by his predecessor. Dr. Mackenzie is a man of spirit, and is not likely to tell the students that musical progress stopped short at Mozart. On the other hand, indeed, he declared plainly that an extension of the academy library was absolutely and immediately necessary. Some of the "fogies" must have stared when Dr. Mackenzie stated he intended to try Raff, Brahms and Dvorak as a commencement—he said "they will answer my purpose at present"—and afterward, doubtless, will come Wagner and Liszt, and other names which, as the Royal Academy students have hitherto been taught bear the mark and number of the Beast. For the future, too, there will be a real students' orchestra, there is to be a genuine class for opera, church music is no longer to be neglected, and advanced students who have to go forth to the world to direct choral and orchestral societies will be taught, how to conduct. Dr. Mackenzie demands time to do all this, and the request is only fair; but he frankly admits that after a while he expects to be asked whether he has carried out these reforms and hopes to be able to answer in the affirmative.

Those who read all this might be pardoned if they imagined it was extracted from some of the most caustic journalistic articles written by those whom the late Sir George Macfarren once described as the enemies of the Royal Academy. New brooms, however, proverbially sweep clean, and it is perfectly obvious, if only from the subject matter of Dr. Mackenzie's address, that the worst enemy the Royal Academy ever had was Sir George Macfarren himself. In his days the progress of the artistic institution practically stopped, and other great schools—which Dr. Mackenzie rightly hailed as worthy and welcome competitors—rose up to take its place. The reforming hand was urgently required, and it is satisfactory to find that that hand is a strong one.

THE M. T. N. A. AMENDMENTS.

WE published last week the report of the proposed amendments to the present defective constitution and by-laws of the Music Teachers' National Association, and we propose to discuss to-day a feature to which no reference has been made in the report. To us it seems that there exists at present one cancer in the body politic of the M. T. N. A. which represents in its active force the self-destructive principle that will in time destroy the usefulness of the association unless it be eliminated without further delay. No allusion has been made to this disorder in the report of the committee on the revision of the constitution. We stated in THE MUSICAL COURIER of May 9 that—

An ex-convic residing in Podunk, by sending \$5 to Mr. Perkins (the secretary, whoever he may be at the time), can gain all the benefits of the association and have his name printed in the list of teachers published every year by the association. That such an important and large body as the Music Teachers' National Association should tolerate such a condition of affairs is absurd and shameful. Is there no other way of meeting such a contingency except with the above feeble little barrier? Is the association to be at the mercy of any designing scamp who wishes to use its name as a cloak for his rascalities? Such a loose and indiscriminating way of conducting business would not be allowed for an instant in institutions of not one-half the magnitude or the national importance of the Music Teachers' National Association. We therefore call the attention of the executive committee to this important point, and hope it will be instantly remedied.

The report of the committee, we are pleased to see, makes one step in advance. In the following language (Section E) we recognize the deft hand of Mr. Wolfgram:

Only active members, holding a continued membership of two years, shall be entitled to vote.

And further on is added this note:

The election of officers is subject to the caprice or design of a member, ship largely increased by the neighborhood attendance at the annual session, changing in personnel and purpose with each change of meeting place, which is, of course, annually.

This is an admission that indorses stronger than we hoped our position of antagonism to the present law upon which depends membership. But the root of the evil continues to exist. Any person can, with the aid of a few dollars, become an active member of the Music Teachers' National Association. Not even a reference is required. No provision exists, nor is there a proposition that one should be created, by means of which a person not a musician can be expelled after that person has received his membership certificate. How can the association flourish with this evil staring it in the face?

We have heard it said that nothing can be gained by an unscrupulous person who, by a few paltry dollars, becomes a member. But let us reply that in a small city or community, and for all that in large ones, the certificate of membership can be used to great advantage, and in addition to this it is not a flattering unctious to tell the more eminent musicians of the M. T. N. A. that they belong to an association the membership of which is subjected to such risks.

A man may abandon his three children to starvation, and yet take the money rightfully belonging to them and become a member of the M. T. N. A. Or he may have abandoned his three children and his wife and no provision exists to expel him. All musicians are not moral men, and yet the association should protect itself against such musicians as are known to be immoral. It seems a stupendous folly for an association to go

before the world and proclaim that the only barrier against membership is a two dollar bill. Gentlemen of the M. T. N. A., please reflect over this for one moment. The next time you meet you may be seated next to the worst moral leper and not know it and not be responsible for it; but should you neglect to remedy this constitutional defect you must be held responsible for such a possibility in the future. There is nothing in the affairs of the association that transcends this one point. All other proposed modifications or changes are absolutely puerile in comparison with this. One step should at least be taken. The applicant who encloses his membership fee should be compelled to send three references, whose names should be submitted to the executive or some other committee, and no certificate of membership should be issued without the approval of that committee. This is THE MUSICAL COURIER remedy, and we refuse to discuss the proposed amendments until it shall be proposed that the present monstrous evil be abolished.

Cincinnati May Festival.

CINCINNATI, May 26.

CINCINNATI has this week inaugurated its centennial festivities by its Centennial May Musical Festival. We are not quite old enough musically to celebrate the centennial of our May festivals—as the present one is but the eighth since 1873—but as the biennial musical event happened to fall in the same year with the centennial celebration of the founding of Cincinnati, it was thought by the board of directors of the festival to be a good thing to boom the latter by announcing it as a Centennial May Musical Festival. Their calculations were well made, as the average Cincinnati has already been sufficiently prepared and has for some time been in an expectant and excited state of mind as to the good and profitable things to come. The success of the present festival is an outcome of this. The city is considerably decorated, and the musical plebeian and patrician alike have been stirred. The prospects looked very doubtful one year ago. Thomas at that time sent us as chorus leader Mr. Federlein, from New York, who after an unsuccessful attempt gave up the position and returned to New York.

Mr. Retter, from Pittsburgh, was finally induced to accept the position, but that gentleman very unceremoniously refused to come, although he had signed the contract. Finally Mr. Ebrgott, from here, was found to possess sufficient courage to undertake the drilling of the chorus. All this uncertainty and loss of time have left its imprint on the work of the chorus. It is generally recognized by the musicians and the outside critics that the chorus is not what it was at the previous festivals. The artistic result does consequently not stand on a level with those of former years. The financial outcome is, however, very encouraging. The expense of the festival will amount to about \$38,000, of which Lloyd receives \$6,000, paying his own expense. The income will cover this and leave a surplus of about \$2,000. This a very encouraging outcome, especially if it is considered that no local orchestral material has participated, Thomas bringing the whole orchestra of 120 men from New York. Some of our burghers take this much amiss.

We have had less distinguished visitors this year than in former years. J. K. Paine, whose cantata, "Song of Promise," was expressly written for this festival, was here to hear his work. Besides his work there were but few novelties, namely, Weber's hymn, op. 36; symphony for orchestra and organ, op. 78, by Saint-Saëns; "The Spectre's Bride," op. 69, by Dvorak; symphony, "Ländliche Hochzeit," op. 26, by Goldmark, and the oratorio "Paradise Lost," by Rubinstein. These works will hardly attract visitors from a distance. The soloists, with the exception of Lloyd, have all been heard here. Edward Lloyd, who was expressly brought over from England, has turned out to be an excellent attraction, as the oratorios in which he sang—"St. Paul" and "Paradise Lost"—were some of the best attended. He is a great oratorio singer for an English public. His rendition is perfect; his tone smooth, pure and very clear. He sings without effort, his upper tones being the most effective, his lower tones, however, lacking power. His style is lyrical throughout; his recitatives are at times too much sung regardless of declamatory requirements, his sole aim being to sing them as melodic phrases. This is well enough if we do not follow the text, but if we read the text we immediately see the declamatory inconsistency.

His reception by the Cincinnati public was very warm. The contract with Lloyd conditions that he is not to sing anywhere in America outside of Cincinnati, so that he will be obliged to forego the offers from other cities, but I am pretty certain he will be over again next season.

The other soloists from the East were Mrs. Julia Valda; Mrs. Lehmann-Kalisch, who divided the honors with Lloyd; Myron W. Whitney, Theo. Toedt and Alonzo Stoddard.

Of our local talent, Mrs. Corinne Moore-Lawson took the greatest share of the honors. Besides this promising oratorio singer, Miss Emma Cranch and Miss Elizabeth Hetlich took part; likewise Mr. B. Maish, a very useful basso.

The programs were a degree too severe for the average concert goer and not of special interest throughout for the musician.

The question of a future festival will now be of vital impor-

ance. Some doubts have been expressed as to the probability of their being continued, but it is to be hoped that the success of the present festival will encourage the continuance of the same in the future. J. A. B.

FOREIGN NOTES.

....The future home of the Opéra Comique is to be the Salle Ventadour.

....Reyer's new opera "Salammbô" will have its first representation in Brussels. Rose Caron takes the leading rôle.

....A new weekly, "El Polifono," has made its appearance at Vera Cruz; it is devoted to music, literature, science and art.

....Gastaldon, an Italian composer of popular romances, has completed an opera named "Fatma," and P. Ronzi one named "Dea."

....Weinberger has produced at Vienna an operetta based on Kotzebue's "Pagenstreiche." Originality has to be looked for with a microscope.

....The Marquis d'Ivry is finishing a five act opera named "Perseveranza." The Opéra Comique talk of reviving his "Amants de Véronne."

....Two new operettas have been produced in Italy, "Il Regno delle Donne Emancipate," by Fonzo, at the Fossati, Milan, and "La Cantante," by A. Miglio, at the Mestre, Milan.

....The French Academy has just given the Vitet prize to Mr. Louis Gallet, the author of the libretto of "Ave Marie Magdeleine," "Etienne Marcel" and the musical critic of the "Nouvelle Revue."

....The armonipiano, an invention of Caldera, of Turin, was exhibited in the Royal Academy of St. Cecilia; the performer was Giovanni Sgambati, and he obtained results impossible to any other instrument.

....At a Berlin concert given on April 19, for the benefit of the inundation sufferers, Mr. Phil. B. Perry, an American composer and pianist, played with great success his latest works, a rondo and piano concerto with orchestra.

....Leopold Spielman, a virtuoso of five years, has played at Vienna Haydn's piano concertos and sonatas by Beethoven and Bach, and Hermine Biber, a virtuosa of twelve, has played the "Valse Caprice" of Rubinstein. A bottle-fed baby on our block is now singing the "Ranz des Vaches."

...."Carmosina" is the title of a new opera by the Brazilian Joao Gomez (not Carlo), lately produced at the Dal Verme, Milan. The libretto did not lend itself to any dramatic or spectacular effects. The music is light and monotonous, the orchestration poor, and altogether it merely inspires the wish that he may do better next time.

....Maurice Strakosch's "Ten Commandments of Music" are announced to be issued this week. The somewhat expansive claim is made that these "Commandments" "can be ascribed the brilliant careers of his famous artist pupils, Adelina Patti, Christine Nilsson, Minnie Hauk" and others. But was not Nilsson a pupil of Wartel and Hauk of Errani?

....The Russian National Opera Company have now commenced their foreign tour. They are at present at the Theatre Victoria, Berlin, and it is said that they will go to England later on. Their repertory contains Glinka's "Ludmila" and "Life for the Czar," Tchaikowsky's "Mazeppa" and "Eugene Oneguine," Rubinstein's "Dämon," Seroff's "Rogneda" and Dargomischky's "Russalka."

....Nationalism in music is strongly cultivated in Europe. The Russians particularly are strong in the idea. One of the most recent ukases of the Czar will probably lead to the collection of the folk songs of the Cossacks of the Don, which will be as far as possible reduced to music paper and preserved in the library of the Conservatoire of St. Petersburg. The Czar bears all the expense. Liszt, Tchaikowsky, Rubinstein and others have all more or less used Russian, Tartar and Cossack tunes, but until now no specified plan has been formed to arrange, classify and preserve them.

....A treasure has been recovered for Germany in the shape of the famous "Manesse MS.," a collection of the songs of the Minnesingers, which was compiled in Switzerland by various hands. In the seventeenth century it became the property of the Heidelberg University, but during the Thirty Years' War the Heidelberg treasures were dispersed, and the MS. found its way to the Paris Bibliothèque. It has now been obtained by Trübner, a Strassburg bookseller, in exchange for other MSS. of greater value to France. Emperor Frederick of Germany bought the collection from Mr. Trübner for the sum of \$104,000, the same amount which Trübner had paid for the MS. at the sale of Lord Ashburnham's books, and now the valuable collection is restored to the Bibliotheca Palatina of the Heidelberg University through the generosity of the German Emperor.

....One of the novelties promised by Mr. Stanton for the coming season of opera in German at the Metropolitan is "Le Roi d'Ys," by Edouard Lalo, which was produced at the Opéra Comique, Paris, Tuesday night a fortnight ago.

Edouard Blau is the author of the text. The plot is founded on an old Breton legend of the city of Ys, which a thousand years ago or more was swallowed up by the waves. "Rozenn" and "Margared," daughters of the king, love a gallant Breton named "Mylio," supposed to be lost at sea. "Margared" is about to wed a rival warrior, "Karnac," when "Mylio" returns and falls into the arms of the gentle "Rozenn." Fired by love and jealousy, "Margared" refuses to marry, and "Karnac" departs, vowing vengeance. War breaks out. "Mylio," with his Bretons, is victorious, and he is promised "Rozenn's" hand for his bravery. All is going happily, when "Margaret" and "Karnac" open the sluices which protect Ys from the ocean and the city is destroyed with half its inhabitants. "Mylio" slays "Karnac," "Margared" expiates her crime by drowning herself and "Rozenn" weds her lover. The overture, the passages between "Margared" and "Karnac," and the love duets of "Mylio" and "Rozenn" seemed most to please the house. Misses Deschamps and Simonnet and Messrs. Talazac, Cobalet and Bouvet had the principal parts.

....Our esteemed contemporary, the "Independent," after quoting from, but not crediting, THE MUSICAL COURIER anent the home musical season, winds up with the following résumé of the foreign musical season:

In looking over foreign incidents and occurrences since October one is struck with the comparative want of matters worth chronicling during the past six months. There have been few new works by composers of the first rank, either in the way of symphony, opera, cantata, oratorio or almost any other form. In the department second named there has been the usual quantity of new scores, of very moderate significance, although some of the works have been from composers of merit. It is, by the bye, a noteworthy fact that in the contest at Bologna, open to all Italian musicians, offering a prize for the best dramatic scena, for voice and orchestra, there were seventy-nine competitors and no award made, all the music offered proving so indifferent. The following is a list of the operas produced abroad since November at one or another European theatre—in two or three instances, however, in present rehearsal only: Tchaikowsky's "La Sirène," Rehbaum's "Turandot," Theobald Bartholdy's "La Lorelei," Des Roches' "Renaud" (at Geneva), Scarano's "Trappole d'Amor," Galuppi's "Testamento dello Zio;" "Asriel," by Franchetti (at Reggio), L'Hussion's "Azriel," Hillemecher's "Une Aventure d'Arlequin," Joncières' "Roi Lear," Bungert's "Nausicaä," Kienzl's "Urvasi" (at Graz), Schulz's "Wild Jäger" (at Brunswick), Friedenberg's "Cleopatra," Flotow's "Comte de St. Megrin" (posthumous); "Stenio," by Le Roy (at Rouen); "The Sun Worshipers," by Balladori; Rubinstein's "Sulamith," Higuard's "Hamlet" (at Nantes), and Verhey's "King Arpad" (at Rotterdam).

These works are not, be it observed, for classification with operettas, however elastic that term nowadays seems, and nearly all of them are in the direction of serious and grand opera. A considerable proportion are by writers of the French school, and the paucity of Italian composers or compositions of any value is significant. There have been some fifty operettas brought out since the autumn, not one of which has attained more than a local celebrity. In the way of cantata and oratorios should be mentioned Mr. F. H. Cowen's "Ruth;" "The Entombment," by Klughardt; Widor's "Walpurgis Night;" Dr. Parry's "Judith and Holofernes;" Vierling's "Constantin;" Dr. Bridges' "Callirhoe." The memorial mass, "Joan of Arc," by Charles Gounod, has made the rounds of the foreign choral societies with considerable interest. The completion by Gustav Mahler of the score of Von Weber's opera, "The Three Pintos," and its successful Leipzig production, and the centenary of Mozart's "Don Giovanni" have been other incidents of the winter.

....The "Times" has the following London dispatch: "The Italian opera season at Covent Garden, which opened on Monday, the 14th, has been so far a miserable artistic failure. Even the fiasco of last year has been discounted heavily. Ticket holders were promised for the opening that brilliant novelty of 'Lucia,' with Milba in the title rôle. At least Milba was new and we were content, but instead of this we were treated to 'Lucrezia Borgia,' with Fursch-Madi as the protagonist and Trebelli as 'Maffeo.' On Tuesday 'Carmen' was given, with Nordica. It would be impossible to find a worse exponent of the part. The lady has not a single qualification for it. When she attempted to imitate the devilry of Hauk she became positively vulgar, and besides being unable to act the part she could not sing. Nordica's failure was pronounced, and if Milan had been the scene instead of London the curtain would not have remained up two minutes after the first note was emitted by the prima donna. I can understand the management casting Nordica for the rôle, for Harris knows nothing of the operatic business; but how an artist who should have known the requirements of the part and her own deficiencies could have accepted is a matter of curiosity. On Thursday 'Traviata' was given, with Ella Russell as 'Violetta.' Those who have heard Miss Russell need not be told that the part is unsuited to her, and if she did not make as great a fiasco as her fellow countrywoman it was because the part is comparatively not so disproportioned to her powers. So far in the season not one success has been scored, with the exception of the moderate hit of the débutante, Miss McIntyre, who sang the part of 'Micaela.' The chorus is inefficient and the orchestra as well."

....At the last practice evening of the Dresden Tonkünstlerverein the Lauterbach Quartet played a hitherto unknown and unpublished string quartet of Cherubini's, a composition of great beauty, which, it is to be hoped, will not be allowed to remain any longer in obscurity.

....Mr. Victor Capoul, inspired by the success at Brussels of "Jocelyn," for which Benjamin Godard wrote the music, has retired to his domain of Latus-Pujandron to write another lyric book. It will be for a grand opera, and Godard will be the composer.

....A prize of 3,000 francs (\$600) has been unanimously awarded by the French Institute to Edouard Lalo for the music of his opera, "Le Roi d'Ys."

PERSONALS.

EMILY WINANT.—Miss Emily Winant, the subject of our picture gallery this week, is too well known to need much introduction. Her superb contralto voice and magnetic presence are familiar to the concert goers of this country, and seldom has there been a notable performance of an oratorio given without her valuable aid. Miss Winant was born in Brooklyn and made her debut at Steinway Hall, November 29, 1878. Alberto Laurence and Mrs. Rudersdorff were her first teachers, the latter arranging her debut, and to her influence as a teacher Miss Winant ascribes much of her success. Her first important concert was with the Handel and Haydn Society in "Elijah." Miss Winant has also sung at the last two Boston festivals, with the Symphony Orchestra Concerts under Henschel and Gericke, twice at the Philharmonic Society and often at the Brooklyn Philharmonic, and also with the Oratorio Society and at the great New York festival with Theodore Thomas. She is a great favorite at all the festivals given in Cincinnati, Chicago, Pittsburg, Philadelphia, Buffalo, Cleveland, Troy and elsewhere. Miss Winant's voice is like rich wine, a liquid, round, velvety contralto of great compass and power. Her singing is characterized by great repose, dignity and pathos. She has sung abroad with the greatest success under Hallé, in London, and Richter and also Rappoldi, of Dresden. Miss Winant is now at the full maturity of her powers and her appearance on any stage is always a signal for hearty applause, almost as much for the charming personality of the artist as for the beauty of her singing.

HENRI JACOBSEN.—Mr. Henri Jacobsen, the former popular leader of the Philharmonic Orchestra, at Buffalo, closes a very successful year at Wells College next month. He will go to Europe for his vacation to attend the Wagner Festival performances at Bayreuth, returning in September to resume his duties at the college.

NORMAN v. CARTER AND CAROTHERS.—We are informed that in the case of Mrs. Helen Norman against Henry Carter, the organist, and James M. B. Carothers, Judge Van Brunt says: "The plaintiff's evidence was sufficient, if they believed it, to justify the jury in finding a contract made between the plaintiff and Carothers. The evidence against the defendant Carter, however, is not by any means so distinct or convincing. The motion to dismiss the complaint as to Carter was made at the trial." The case, which was referred to in THE MUSICAL COURIER of last week, will be carried to a higher court.

REHAB TANDY.—Rehab Tandy, the tenor singer, who recently pleased the Cleveland public by his song recital May 16, is now under the management of George W. Colby, of this city, and will be heard in concert and oratorio the coming season. Mr. Tandy's repertoire is large, comprising the "Messiah," "St. Paul," "Elijah," "Stabat Mater" (Rossini), "Samson," "Judas Maccabæus," "Creation," "Stabat Mater" (Dvorak), "Rose of Sharon," "Redemption" and "Mors et Vita," and also the best specimens of song literature.

RAFAEL JOSEFFY.—Rafael Joseffy, the well-known pianist, recently spent a social evening with some friends, and, being in the mood, played for an hour or so as he only can when he is at his best. A strange gentleman among his auditors asked to be introduced to him, and the little virtuoso was accordingly presented to the gentleman, who, it appears, was a member of the firm of one of the most prominent undertakers of Rochester. After the introduction the gentleman in question, who must have been truly musical, turned to Mr. Joseffy and pleasantly inquired: "Mr. Joseffy, you play very well. What line of goods do you sell?" What a hollow mockery fame is after all! Mr. Joseffy's answer is not recorded.

WE HAVE LOST HER.—Miss Annie McCormick, one of Hawkinsville's most charming young ladies, was in town to-day, and made a number of friends and many mashes among our gay and festive youths. I cannot blame the boys for falling in love with her, however, for any young lady who can play two pieces on the piano and sing a third at the same time is competent to captivate the most fastidious of us. I have often heard of fine performers on the piano, but have never seen or heard anyone who could compete with her. She can sit with her back to the instrument and play most beautifully. It is said that she can play three different instruments at once, and I don't doubt it, for she offered to do so here if furnished the proper instruments.—*Dodge County (Ga.) Journal.*

TAMBERLIK.—It is understood that it is quite probable London will this summer receive a visit from the veteran tenor Tamberlik, who, despite his sixty-eight years, was recently singing in Paris. Tamberlik has been oftener killed by the newspapers than any other vocalist now living, and touching biographies of him have over and over again been printed. He now, however, resides in Madrid, where he successfully directs a small arms factory. It not likely that he will appear in London in public.

TWO RECENT DEATHS.—The death is announced from Rome, at the age of sixty-four, of Marino Neri, who some years ago sang as a tenor at Her Majesty's, in London. He married a sister of the once celebrated tenor Mongini. The death is likewise announced, on the 28th ult., of the distinguished Belgian musician, the Chevalier van Elewyck. He

was a very wealthy man, and although as a pianist, violinist and composer he was above the ordinary amateur level, yet he never legitimately joined the profession. Van Elewyck was, however, best known for his historical works. He wrote a series of volumes on the influence on church music of the congresses of Malines and Paris and general ecclesiastical legislation, another on the state of music in Italy, another on famous Belgian bell founders from the fifteenth century to the present time and two volumes on the works of old and modern Flemish writers for the piano and its precursors. The last was his *magnum opus*. The Chevalier was also the inventor of an ingenious apparatus for recording music played on a piano, which if fully developed will prove a boon to many improvising composers.

ELEANOR EVEREST.—Miss Eleanor Everest, Philadelphia's favorite vocalist, will sail for Europe, June 2, on the Champagne, to visit her old teacher, Mrs. Marchesi. Miss Everest will be accompanied by her brother, the talented young violinist, De Witt Everest, who visits Bayreuth during the festival.

THE BIG FIDDLE SAVED HIM.—When the silly season comes on we commend the following lovely fable to the paragraptists: "The 'Temesvarer Zeitung,' in its account of the floods at Temesvar, reports the salvation of an old gipsy musician upon the quaintest boat, probably, that has ever been seen. The old man lived at the extreme end of the Fabriker-platz, in a wretched little cottage. He went home about midnight in a very jovial humor, lay himself down to sleep, and awoke about 7 o'clock in the morning. When he opened his eyes he made the unpleasant discovery that his hut was flooded and that the water had forced its way into his bedroom. He had no movable goods except an old bedstead, a stool and his great double bass. He coolly placed his monster of a 'Bassgeige,' his beloved bread winner, upon the surface of the water, seated himself astride it, and paddled himself to dry land with one of the boards of his bed, amid the cheering and laughter of a number of his gipsy comrades." It would spoil the story to suggest that, unless the sound holes had previously been stopped up, the water must inevitably have poured in and swamped the craft. The real truth doubtless is that the old gipsy crept inside his double bass and baled out the water with his boot, which, fortunately, had only recently been soled and heeled.

SHERWOOD.—Mrs. William H. Sherwood will remain at her residence, 288 Newbury-st., in Boston this summer for the purpose of teaching those pupils who have been unable to study her excellent system of piano teaching during the winter.

KREHBIEL.—H. E. Krehbiel, of the New York "Tribune," and G. H. Wilson, of the Boston "Traveller," were in Cincinnati last week attending the May festival.

BURMEISTER-PETERSEN.—Next Saturday Mrs. Dory Burmeister-Petersen, the excellent Baltimore pianist, will sail for Germany. On the same day the English tenor, Mr. Lloyd, who made so great a success at the Cincinnati festival, will sail for Liverpool. He is to return in September, 1889, and will then make his first appearance on that visit at the Worcester festival.

BÜLOW.—Hans von Bülow, whose generosity and sympathy are proverbial, has shown his opinion of Mr. Stöcker and other bigoted opponents of the memory of Heine by offering to give a concert in the autumn in support of the Heine monument at Düsseldorf, which, it seems, will be erected in spite of Mr. Stöcker.

KATZENBERGER.—Mrs. Anne Katzenberger, formerly Mrs. J. W. Weston, of Boston, recently sang at a chamber concert at Carlsruhe, Germany. Her performances were received with much enthusiasm by the audience, and she was honored by the personal congratulations of the venerable composer and conductor, Vincenz Lachner. Dr. Albert Gutzmann, a leading music critic of Carlsruhe, wrote concerning Mrs. Katzenberger's performance as follows: "The singer of the evening, Mrs. Weston Katzenberger, an American lady, proved that the art of singing and perfection of method have taken their flight westward and settled in America. She sang with a beautiful voice—the upper tones are especially captivating—songs by Grieg, Schumann, Franz and Jensen, and found well earned reward in the delight of the audience over her contributions."

SEIDL.—Anton Seidl is on the North German Lloyd steamer Lahn, due here in a day or two.

BRAHMS.—Johannes Brahms has been decorated by the Grand Duke of Mecklenburg-Schwerin with the highest order this potentate commands, viz., the *Comthurkreuz* of the *Greiforden*. Brahms has just finished a cycle of gipsy songs for mixed quartet with piano accompaniment.

D'OYLY CARTE.—Mr. D'Oyly Carte, who was left a widower a year or so ago, was married again at the Chapel Royal, Savoy, London, last month to Miss Cooper-Black, who was otherwise well known as Mr. Carte's able *alter ego*, Miss Helen Lennox. The wedding was a very quiet one, only two persons being present in the chapel besides the parties, the officiating clergyman and Sir Arthur Sullivan, who acted as "best man."

MELBA AND ROLLA.—The daily papers had the following cable dispatches about the success of two singers at the London Italian opera performances of Mr. Harris:

The Australian prima donna, Mrs. Melba, a débutante, appeared in

"Lucia" at Covent Garden. She acted well and proved to be an excellent singer, although her voice was somewhat uneven. She scored a distinct success.

Mrs. Kate Rolla, an American prima donna, has scored the operatic success of the week. She was called upon Monday evening, without rehearsal and upon two hours' notice, to sing in "Don Giovanni." She awakened the enthusiasm of the audience and has been favorably considered by all the critics.

BLUMENBERG'S NEXT SEASON.—Mr. Louis Blumenberg, the 'cello virtuoso, will be a member of the Boston Symphony Orchestra Club the coming season under the management of Mr. Max Bachert. The Mendelssohn Quintet Club, of which Mr. Blumenberg formerly was a member, has disbanded.

JOHANN SVENDSEN.—Mr. Johann Svendsen, the Norwegian composer, who last appeared in London in 1878, will conduct the last three Philharmonic concerts in the British metropolis.

MRS. ZIMMERMANN DEAD.—The death is announced, at the age of eighty-seven, of Mrs. Zimmermann, daughter of the French composer and pianist, and mother-in-law of Mr. Charles Gounod.

HOME NEWS.

—The first benefit concert of the Polymnia Club, of Atlanta, took place at De Givies' Opera House, of that city, May 22. Alfredo Barili, the well-known pianist and director of the club, conducted the concert.

—John W. Streeter, violinist, and Miss Carrie E. Holyrood, pianist, gave a musicale, May 21, in Rochester, and played selections from Mozart, Beethoven, Mendelssohn, Ries, Chopin, Rubinstein, Wagner and De Beriot. It was spoken of as a highly successful and artistic performance.

—The second grand organ recital on the new organ of St. Agnes' Church, Brooklyn, was given May 20. Dr. J. M. Lorez and George W. Morgan were the organists, and played selections from Auber, Wagner, Chopin, Schubert, Wallace, Jardine, Batiste and Arditii. Mr. Jardine played his own composition, "The Thunderstorm," and the organ, which is a new one, built by George Jardine & Sons, responded nobly to all the numerous tests imposed on it.

—William Ludwig had a benefit concert tendered him on Tuesday evening of last week at Chickering Hall. He was assisted by Michael Banner, who played an adagio and rondo by Vieuxtemps, and Richard Hoffman, who was heard in some Chopin selections. Misses Gertrude Griswold and Emily Winant sang delightfully, as did Mr. Ludwig himself. Charles Bassett, Frank Vetta, W. C. Farlane and Ferdinand Dulcken also lent their valuable aid in making the concert in every respect a success.

—The performance to be given to-morrow (Thursday) evening of Dudley Buck's "Light of Asia," by the Newark Harmonic Society, in Newark, promises to be a grand affair. E. M. Bowman is the director and he will have the assistance of the New York Philharmonic Society, Mrs. Louis A. Peebles, Carl Martin and William Dennison. The work, which will be given in its entirety for the first time on this occasion, is an interesting one, and as the product of an American composer, and a ripe one, too, deserves all the attention possible, as its composer is a serious musical thinker and the theme is one of peculiar interest.

—The New York College of Music held its annual commencement and closing concert last Saturday evening at Chickering Hall. It was an interesting affair despite the fact that "students' concerts" have, as a rule, an ominous sound. The music was far above the average of pupils' concerts; indeed, the performance of the B flat minor concerto of Scharwenka, by Miss Berthe Pemberton, was something worth going to hear, as it revealed the young lady in the light of a very talented and conscientious pianist, one who had thoroughly mastered the technic of her instrument and who was also musically and the possessor of a delightful touch. Miss Pemberton comes of a musical family in New Orleans and has been the pupil of Alexander Lambert, the director of the college. Morris Landberg by his violin playing and the piano playing of Misses Alice K. Hore and Cassie L. Vogt won much applause. Misses Healy, Kayton and Marshall also sang most acceptably.

—H. E. Krehbiel's "Review of the New York Musical Season" has come to hand, and is as interesting and as replete with condensed musical information concerning the past season as any of its predecessors. The tabulated scheme of the Thomas concert programs has already appeared in THE MUSICAL COURIER, also a few other important extracts from Mr. Krehbiel's book, which, through his courtesy, we were enabled to reprint in advance. They give but a faint idea of the value of this volume to the student of current musical events, for everything has been covered in the way of concert, oratorio and opera from Saturday, October 15, to Sunday, April 22, a comprehensive enough range. The book contains lengthy criticisms of all the novelties of the season, whether symphony or opera, and Mr. Krehbiel must be warmly congratulated on his work, in particular on the retrospect at the close of the volume, containing some very noteworthy and pertinent remarks concerning the American School of Musical Composition.

—Manager Edmund C. Stanton will return from Europe on the Lahn by the end of the week.

—Miss Hope Glenn, the contralto, will return to America in the autumn to take part in the Worcester festival, which occurs in September.

—"Nadja" is a success and now in the third week of its presentation at the Casino. Sylvia Gerrish and Georgie Dennin have been added to the cast.

—Mr. Victor Flechter, the well known dealer in violins, has presented Miss Maud Powell with a handsome gold mounted tortoise shell "Tourte" bow, valued at \$150.

—Miss Dora Wiley has been engaged by L. M. Ruben for the Amy Sherwin English Opera Company, in Australia. She left Saturday for Melbourne, via San Francisco.

—The third concert of the Musical Association of New Brunswick, N. J., took place May 24 with the assistance of the Beethoven String Quartet, Miss Adelaide Foresman, contralto; Mrs. Henry Vroom, Jr., soprano; F. P. Hill, baritone, and C. T. Howell, conductor.

—Mr. E. M. Bowman declined a proposition made him last Thursday, by Telegraph from Chicago, to take charge of the music in a new church in that city at an increased salary. This is the second proposition which Mr. Bowman has declined within the last six weeks from the same city.

—At a recent fashionable concert a group of music lovers was moved to most unseemly mirth during the performance on the piano of a remarkably fine passage with the soft pedal and very rapid fingering. An artless little maiden did it by remarking: "Oh, my! don't he tickle the keys nice?"

—The "Mail and Express" has the following musical items by cable: The Royal Opera, of Berlin, has accepted "Nadesha" for performance, and it will be heard there shortly. Audran is writing a new comic opera, which he will call "La Petite Fronde," and which will deal with the intrigues of the Frondeurs which they indulged in in the time of the minority of Louis XIV.

—The late forger Benson is said to have been a pupil of Chopin, but he acquired much of the technic, not to say andante, of Ferdinand Ward, before he practiced his art in Mexico. The Mexicans, while acknowledging his skill, do not care to have the performance repeated by ambitious successors, and it will go hard with the next man who goes down there and tries to play that kind of music a second time.

—Carl Faeltel, that most excellent pianist of Boston, gave last Thursday evening in Sleeper Hall, Boston, a recital of works by Louis Maas. His sonata for violin and piano, op. 16; the C minor concerto (dedicated to Carl Faeltel); the "Chase" scherzo, from the American symphony "On the Prairies," op. 15, arranged for two pianos, and three songs, sung by Charles E. Tinney, were given. The second piano and the organ parts were taken by Miss Estelle T. Andrews and Henry M. Dunham respectively. Emil Mahr played the violin part of the sonata. For particulars see Boston letter.

—The annual examination for prizes of the Chicago Musical College takes place the first week of June. The following gold medal prizes for excellence in scholarship will be awarded by N. K. Fairbank, W. W. Kimball, Marshall Field, John V. Farwell, Edson Keith, W. M. Hoyt, Dr. F. Ziegfeld, Philip D. Armour, John T. Lester, Albert Hayden, George M. Pullman, B. P. Hutchinson, J. H. McVicker and Ferd. W. Peck. In the piano department Raff, Hummel B minor and Mozart D minor concertos will be the musical subjects for competition. Louis Falk leaves for Europe the first week in July and will return in time for the opening of the college, September 10.

—Last Wednesday evening the fourth season of the Boston Music Hall promenade concerts was inaugurated under the management of Mr. C. A. Ellis, with the following program:

March, "Tannhäuser".....	Wagner
Fest overture.....	Lassen
Waltz Espagnole, "El Turia".....	Granada
Hungarian Rhapsody, No. 2.....	Liszt
"Funeral March of a Marionette".....	Gounod
Andante.....	Tschaikowsky
Love song.....	Taubert

(For string orchestra.)

"Bal Costumé".....	Rubinstein
"Pêcheur Napolitain et Napolitaine".....	
"Toreadore et Andalouse".....	
Symphonic poem, "La Jeunesse de Hercule".....	Saint-Saëns
Overture, "Merry Wives of Windsor".....	Nicolai
Serenade.....	Moszkowski
Concert polka.....	Bilse
March "Hoch Habsburg".....	Kral

The second evening's program was as follows:

March, "Le Prophète".....	Meyerbeer
Overture, "Tannhäuser".....	Wagner
Waltz, "Schatz".....	Strauss
Suite, "Sylvia".....	Bizet
March, "Lenore".....	Raff
Fantasia appassionata for violin.....	Vieuxtemps

Mr. Otto Roth.

Bacchanale, "Philemon et Baucis".....	Gounod
Polonaise.....	Liszt
Overture, "Stradella".....	Flotow
Largo.....	Hindel
Pizzicato polka.....	Strauss
March, "Midsummer Night's Dream".....	Mendelssohn

These concerts are under the able conductorship of Franz Kneisel, the excellent concert master of the Boston Symphony Orchestra, and have so far proved a great success.

M. T. N. A.

State Associations.

Editors Musical Courier:

YOUR article in the COURIER of May 23 on State associations was timely and to the point. You gave none too much credit to the Ohio and Illinois teachers, but I think you gave too little credit to the Indiana teachers. You will remember that the teachers of Indiana were the first to organize a State association and that for several years Indiana was the only State that had an association. Ohio teachers were the second to organize an association, and I think the inspiration came from the Indiana teachers. While Ohio and Illinois, both being larger States and containing larger cities, have had larger associations, I doubt if the meetings in either of these States have been more interesting or attended by any more enthusiastic and earnest teachers.

We are to hold our twelfth annual meeting this year at Indianapolis, on June 25 to 27, and a program of unusual interest and merit is being arranged. Among the artists already engaged to assist us are Mrs. Bloomfield, Miss Neely Stevens, Dr. Louis Maas and Mr. Charles Abercrombie, of Chicago. The organization of State associations is very important, and I venture the suggestion that at the Chicago meeting of the M. T. N. A. the list of vice-presidents should be thoroughly revised.

In those States where the same person has been re-elected for several years, and no apparent effort has been made to organize a State association, a change should be made and someone else given a chance to make an effort to organize an association.

If an earnest effort is put forth by the right person a State association can be successfully organized in every State in the Union within the next two years. There is no office in the M. T. N. A. that is more important at the present time than that of State vice-presidents. We want men of action and not figureheads. Yours truly, W. F. HEATH.

Editors Musical Courier:

Allow me to make a remark in regard to a paragraph in your article on the M. T. N. A., headed "The Same Condition in Other States," appearing in your issue of May 23.

You refer to the unfortunate condition of affairs of the M. T. N. A., and in mentioning Detroit you refer to the "factions," one headed by a certain teacher called Hahn, and the others by somebody or nobody.

Although not a member of the M. T. N. A., I feel that as an artist and especially as an observer I can give the directors of the M. T. N. A. a few cogent reasons why, in its present state, the society will never flourish. To begin with, there are too many nonentities and charlatans among its members, and even in one special instance, to my knowledge, among its directors, which fact alone would keep any musician or teacher of any meritorious standing from joining any such society, and consequently having his name linked with such an individual. Although I cannot call myself exactly a music teacher, as most of my time is given to concertizing and composing, still I have been several times approached by prominent and worthy men of the society who were kindly desirous of my joining them. I have on each and every occasion decidedly refused, as I could hardly afford to connect myself with an association among whose members there were so many charlatans.

A man need not necessarily be a great pianist or violinist to belong to what I consider a desirable "M. T. N. A.," but ex-store porters, jockeys, flattering schemers and withal ignorant musical hacks are to my mind "impossible people" among a club of desirable musicians.

Another serious consideration is the choosing of programs at conventions and the choosing of competent individuals for the carrying out of such programs.

For instance, think of last year. A music teacher was advertised to read a technical paper before a congregation of musical people on the value, &c., of the "piano concerto," when this music teacher, if I must call him so, is not only nothing of a pianist, but the worst kind of a nonentity as a musician. Of course, people acquainted with the small opportunities he has ever had to improve himself would pity his ignorance and pass him by, but how can a society like the M. T. N. A. allow such a man to be placed in such a ludicrous position on an otherwise serious program of work and thought?

What can a country music hack's ideas of a piano concerto benefit an artist, or several hundred of the intelligent listeners, as at the last Indianapolis convention? Was the whole affair possibly a "joke"? Is not such bad management as introducing such charlatans enough to warrant the suspension or even destruction of a society such as the M. T. N. A. ought to be, and would be if it were conducted judiciously? For the real musician, the gentlemanly music teacher, the man who really knows what he professes to know and who is the desirable and necessary individual to swell the ranks of a musical association, will never condescend to mix and have his name linked with the loud-mouthed, ignorant, blatant demagogue and humbug.

There is so much fraud in art and music in this country, especially here in the West, and I might also say especially here in Detroit, that the sooner the public know the actual

views of artists and capable musicians in regard to these local music hucksters the better it will be for all who are genuinely interested in the advancement of music and art in the United States of America. No one has a friendlier feeling to his brother artists than myself, and where there is anything of merit no one is quicker in recognizing it, but where artistic fraud and humbug are apparent believe me I am the worst enemy imaginable. For this very reason my letter is now sent to you, to be published if you choose to think proper.

Yours very sincerely, ANTON STRELEZKI.

Mr. Sutro's Report.

MR. OTTO SUTRO, president of the Baltimore Oratorio Society, handed his report to the board of directors of the society last week, and it proved a veritable bombshell. The Baltimore papers have not yet finished their comments on it. This is the report:

The custom of presenting an annual report to the members of the Oratorio Society, of Baltimore, is one which gives your presiding officer the opportunity of reviewing the work done the preceding season and of offering suggestions which, in his opinion, if adopted, might prove of advantage to the interests of the society in the future.

The very first question that confronts us is: Why are our concerts so poorly attended that we cannot pay our expenses? For it is with regret that I am obliged to announce to you that the past, the eighth season, has not been financially successful, although our concerts have been of the highest standard and their artistic merit beyond dispute. The affairs of the society have been managed in the most economical manner possible, and not a dollar has been expended uselessly. Your board of governors counted on a fair attendance at the different performances, and basing their estimates of receipts and expenditures on it, felt justified in the belief that not only all expenses would easily be met, but that a fair surplus would be the result of the season's work. If our musical productions were of an inferior character the apathy of the public might in a measure be accounted for, and would therefore be justifiable; but as our work is of the very best, our performances of the highest grade of excellence and the standing of our society second to none in the country—and this is not an individual boast, but a fact conceded by the best authorities in the land—there is but one conclusion, which almost amounts to conviction, that the vast majority of the people of Baltimore care nothing for the higher and better grade of music. It cannot be charged that the price of admission to our concerts is too high; on the contrary, it is ridiculously small and considerably below that of other societies in the large cities.

If the society stood alone in this insufficient patronage its causes would have to be looked for among ourselves; but we know that such is not the case, for it is a well-known fact that none of the first-class concert companies succeed, unless they are accompanied by some phenomenal star like Patti, and even then the musical standard of such concerts is rarely of the highest order. In justification of this assertion it is only necessary to point to the miserable attendance at the concert given last week by that splendid organization, the Boston Symphony Orchestra, under the masterly lead of Mr. Gericke. The audience was so small that the management cancelled the date for the second concert, refunded the money to the few who had purchased tickets, and returned to Boston, where, as well as in other cities, they had packed houses the entire winter. The Peabody concerts have never paid expenses, the annual deficit amounting to several thousand dollars. The Philharmonic concerts have not been profitable, and were it not for the fact that the members of the orchestra themselves assumed all risks, and received no guaranteed pay for their services, they could not have continued as long as they have.

It is a well-known fact that Theodore Thomas, with his matchless orchestra, has not been in Baltimore since the Oratorio Society met with such a disastrous failure at its last musical festival in May, 1885. Nor has he the slightest intention of coming here very soon; but he does pass through Baltimore to Washington and Richmond, where he gives concerts to large, appreciative and paying audiences. Just think of Richmond, and even Petersburg, where a most successful musical festival has just been held, placing Baltimore, with all its boasted refinement of taste, in a subordinate position!

If the last season were the only unsatisfactory one it might be attributed to exceptional circumstances, stringency of money matters, hard times, &c., but the Oratorio Society has had a struggle for bare existence ever since its organization. Certain classes of amusements have been liberally supported, showing conclusively that money is spent freely on entertainments which are to the tastes of the people.

The society cannot be charged with lack of enterprise, or that the soloists are not satisfactory, for, taken altogether, they are the best and most available to be found in the country. Our experience with musical festivals and the engagement of great stars has not been encouraging, and has resulted in great pecuniary losses. Our last venture, with Miss Emma Juch as the special attraction, shared the same fate as all preceding ones. That great artist is conceded to be the foremost oratorio and operatic singer now in this country; she attracts crowded audiences wherever she

appears, and yet at the third extra concert, on Thursday, May 3, only about 500 seats out of the 1,300 which the hall holds were sold.

Objection has been made to the acoustic properties of the hall, to its ventilation and appearance; we are told that it was never intended for a concert hall. It is useless to answer such statements. We claim that music sounds as well in Oratorio Hall as in most places, and were it the best and most comfortable place in the city we would not succeed in getting audiences, unless we obtained them by canvassing actively for the disposal of our season tickets. And this brings me to the point at issue.

Experience has taught us that we cannot rely upon the outside public for support. It has shown us that nearly all the tickets have been sold by our members, and the evident deduction is that we must make redoubled efforts to increase our revenues by inducing all our members to take a greater interest in the sale of the tickets. Some have done noble work, and if their example were followed "standing room only" would be the result. If everyone whose name appears on our roll would sell only two season tickets our success would be assured.

Hitherto the condition of admission and of membership has been the compulsory taking of two season tickets at \$2 each for the two regular oratorio performances. This gave us a good attendance on two nights, but resulted in the necessity of making constant efforts to obtain audiences for the public rehearsals and extra concerts. I would suggest that this be changed, and that one ticket, covering all the performances during the season, be given to each member for \$4. That is, one admission to each of the two extra concerts, one to each of the two public rehearsals and one to each of the two oratorios, making four admissions at 50 cents each and two at \$1 each.

By this means our subscribers could reserve their seats for all the performances at the beginning of the season, thus saving a vast amount of annoyance; our members would be spared the trouble of constantly canvassing for the sale of tickets and we would get rid of many extra expenses. As far as I know, this is the custom everywhere else, and it always works satisfactorily. Most persons would more readily invest a few dollars for amusements at the beginning of the season than later on, when many demands have been made upon the contents of most people's pocketbooks.

It was suggested that an effort be made to obtain subscribers at \$5 each to a "Guarantee Fund," and it has been confidently predicted that many citizens would willingly put their names down to ensure the permanency of the Oratorio Society. There cannot be the slightest objection to this, and I would recommend that such a list be opened for subscriptions.

As a matter of record, I give a table of attendance at the different concerts and the number of vacant seats, based on the doorkeeper's returns; total seating capacity of the hall, 1,293:

	Admission 50 cts.	Escort at 50c.	Compli- mentary.	Total Attend- ance.	Number Vacant Seats.
First extra concert, December 1, 1887.....	871	140	70	1,081	212
Public rehearsal, "Elijah," January 9, 1888.....	658	128	38	824	469
Concert, "Elijah," January 10, 1888.....	Adm. \$1. 1,013	.....	42	1,055	238
Second extra concert, February 21, 1888.....	Adm. 50c. 705	152 at 50c. 120	48	905	388
Third extra concert, May 3, 1888.....	Adm. \$1. 397	.....	41	518	735
Concert, "Samson," May 4, 1888.....	1,020	.....	59	1,079	214
Totals.....	.....	.....	208	5,502	2,256

[One of the reasons why the Oratorio or any high-class musical enterprise in Baltimore cannot depend for support upon the outside public is the existence of amateur orchestral bodies in Baltimore, the concerts of which are largely attended. The programs performed by such organizations as the two Garland societies and the Haydn societies are absurd and ridiculously funny. The productions are simply ludicrous and the people who attend these concerts get a very curious idea of what is meant by classical music. Kill off your amateur orchestral societies and one great step will have been gained in the interest of good music in Baltimore.—EDITORS MUSICAL COURIER.]

... Mr. Julius A. Peltasohn, musical and dramatic editor of the "Volksblatt," died in Cincinnati on Monday morning of neuralgia of the stomach. He was widely known among German and English readers.

... At the Bouffes Parisiennes will be seen next season Victor Roger's operetta "Oscarina," whose libretto is by Nutter and Guinon. This will be followed by Gaston Serpette's "Musette" book by Blavet and Delilia.

... Thursday, May 17, Anton Urspruch's opera, "The Tempest," was given for the first time at the opera house of Frankfurt on the Main, where the composer resides, and the novelty proved a great success.

New Music.

Max Spicker, the young director of the Beethoven Männerchor of this city, is slowly but surely making a reputation for himself by his excellent songs, the singable quality of which recommends them at once to the lover of *Lied* literature. Mr. Spicker sends us some new things of his published by both Luckhardt, of Berlin, and Schirmer, of New York, and consisting of songs beginning at op. 8 and ranging to op. 20. "Frühlingstraum" is a very pretty song in G flat major, deeply felt throughout, and certainly romantic in spirit. The abrupt change of the tonality and time in the second part is both bold and refreshing. "The Farewell," op. 10, No. 1, is an unpretentious little song of no great originality. "Evening Calm," its companion piece, in D flat, with a Gounod-like figure in the accompaniment, is more ambitious and effective. In his setting of Heine's "Tragedy," in three parts, Mr. Spicker naturally challenges comparisons with Schumann's incomparable setting, but as comparisons are odious we will see what Mr. Spicker has done for himself. The first beautiful poem, "Oh, Flee with Me," is in F major, and the fire and impetuosity of the lines are admirably rendered by the rolling arpeggios of the accompaniment. The second of the three, "One Night in Spring," is admirably done. It is in F minor and the words are very closely followed by the composer. The third and last number is perhaps the best and truest in feeling. Anyhow, Mr. Spicker can be congratulated on the result of his task.

"A Greeting" (op. 18, No. 1) is a delicate little bit, and the "Water Lily" (op. 18, No. 2) is a clever piece of writing. No. 3 of the same opus, in A flat, is a song full of freedom and vivacity, as befits its title, "Frühlingslied." His op. 20 is called "O Schneller, mein Ross," and is the most ambitious and, in some parts, the best of the songs under review. It is full of movement and color, and the accompaniment of triplets in B flat minor is highly characteristic. Mr. Spicker is sometimes reminiscent and also diffuse, but his work taken as a whole is musically and at times poetic.

Spear & Dehnhoff, now under the name of Philip Bernhard, 767 and 769 Broadway, have gotten up an edition of popular classics, which they have aptly named the "Superb Edition." It certainly contains as fine typography, beautiful frontispieces and accurate notation as any edition that has yet come under our notice. The following well-known pieces have been sent us:

"Pizzicati".....Léo Delibes
"Polish Dance".....Schwarzenka
"Lustspiel Overture".....Kéler Béla
"Serenata".....Moszkowski
"Princess Katie Gavotte".....Alphonse
and three songs by
Tosti....."Bid Me Good-Bye."
Watson....."The Song for Me."
Moir....."The Best of All."

Rohlfing & Co., of Milwaukee, send us a set of four pieces by Constantin Sternberg, entitled "Italian Scenes," op. 49. No. 1, "On the Lagoon," is a barcarolle in G minor, with the regulation six-eight time, changing into B flat and finally ending in the tonic. No. 2 is a tarantella, bright, lively and not too difficult. No. 3, a lullaby in D, is very pretty and original. No. 4, "Polichinello," a burlesque, is very clever, and reminds one of Schumann in one of his grotesque moods. Although full of color there is nothing distinctively Italian in these scenes, they being merely sketches in Mr. Sternberg's facile style, but interesting withal, and within the compass of the average player.

A salon piece, "By Special Desire," by Ferd. Bold, would be well named if we knew who prompted the execution of this weird production in dotted sixteenths, but "what's in a name?"

H. H. Thiele publishes by the same house "Calumet March," from his comic opera "Fort Caramel," a title that should endear it to every school girl's heart, but we distinctly refuse to smoke the pipe of peace with the composer of this march, as it is mere elementary trash.

Hugo Kaun, who seems to be very prolific of late, has three little pieces for beginners called respectively, "In the Cradle," "Childhood Days," and the "Boat Ride," of which number two seems to be the most musically characteristic.

Frederic Brandeis publishes, by Wm. A. Pond, a waltz, op. 72, in C sharp minor, which is graceful, poetic, and in the trio in D flat most charmingly written. It is not too difficult, but nevertheless requires considerable interpretative powers. Novello, Ewer & Co. publish the same composer's four part song in C, called "The Blue Eyed Lassie," after Burns' well-known words. It is a skillful piece of part writing and is deservedly popular.

Louis H. Ross & Co., Boston, send two compositions by the talented young Boston composer, Milo Benedict—a mazurka in C sharp minor and a "Danse Fantastique" in A minor. The first is an opus from his "Cornwall Dances," and is slightly reminiscent of Chopin, but it is interesting and well written music for a composer's first essay; the second dance is clever and fantastic, but hardly up to the other composition either in form or idea. What has become of Mr. Benedict of late? His ambitious and beautiful piano concerto in E minor, played before the M. T. N. A., in 1886, at Boston, made quite an impression; also his two excellent polonaises. This young composer should not be discouraged, as he has plenty of fire

and feeling, and best of all a poetic vein runs through his work, which is its most promising feature and should be developed. So let us hear soon from Mr. Benedict.

Thomas Tapper, Jr., who delights in the reproduction of old forms, sends us through Theodore Presser, Philadelphia, a gigue, which is equally as clever as his courante, already reviewed. This specimen of that sprightly old form, the gigue, is scholarly and by no means easy, and shows in every bar Mr. Tapper's excellent musicianship.

The Boston Music Company have published a number of compositions by C. H. Porter and send us for review a polonaise and mazurka (op. 6) which show the composer to be very ambitious. The polonaise is showy and brilliant, and if not boiling over with individuality it is at least well written and taking. The mazurka, while lacking the subtle Chopin spirit, is a good piano piece and is not at all easy and a trifle too long.

Mr. Porter has also published some songs. "In Woodlands I Wander," after Heine, is both excellent and singable and shows skill in its harmonies, even if the idea is not new. The companion, "Serenade," in D flat, is also worthy of mention.

Two songs for soprano or tenor, "Rosa Amica" and "Spring Song," are both conventional and need not be dwelt on at length.

Ethelbert Nevin has published by the same house two songs, "Deep in a Rose's Glowing Heart," a very pretty idea, charmingly set, and "One Spring Morning," after Goethe, more pretentious, but nevertheless good.

A. M. Foerster has composed an "Abendlied" in C, a tranquil composition, full of feeling and very well written. Arthur P. Schmidt, Boston, is the publisher.

Louis H. Ross, Boston, publishes a sacred song by James L. Gilbert, "O Tender, Loving Shepherd," which for originality will never be singled out, as it abounds in harmonic progressions calculated to beguile the weekly worshipper at the tabernacle of the Lord into an excursion to the land of Nod.

Henri Logé is the author of "Out of the Mist," a sad song of parting and tears, and with the inevitable triplet figure in the accompaniment. It can safely be used by young people at the gushing epoch, as it fairly revels in musical (or unmusical) misery.

Under the title of "Improvisation on Old Folks at Home" Mrs. Minnie B. Richards has written some variations on that venerable and decent old tune which are clever, and one of them, in F sharp minor, musical and well harmonized. For those who like that sort of thing these variations, or rather this fantasy, will commend itself, as it is showy and brilliant. It is dedicated to Adele Aus der Ohe and is published by C. H. Ditson & Co., New York.

Music in Boston.

FAELTEN PLAYS MAAS.

ON Thursday evening, May 24, Carl Faelten played in the Sleeper Hall, of the New England Conservatory, a very attractive program of the works of Dr. Louis Maas, one of the esteemed correspondents of THE MUSICAL COURIER. The chief feature of the evening was the concerto in C minor, op. 12, dedicated to Carl Faelten, and as a return compliment played by him for the first time.

These signs of reciprocal good fellowship are very refreshing in the musical profession and the more often seen the better.

The concerto is a work laid down on the strictest classic models, clear, logical and compact in its structure, and well pleasing to the ear of the pedagogue, I doubt, however, much whether it would be a favorite with pianists on account of its somewhat severe classicism. Mr. Faelten played it with his very best powers and was evidently enthused. The audience, completely filling the hall, applauded very vigorously. A critic in the audience expressed his opinion that the work "was rather the result of a good deal of thought than of inspiration." Still, is that not the case with nine-tenths of the music produced? It is an event of importance for our native muse, the production of such a work. I am only sorry that I have not had an opportunity of perusing the full score of the work.

A sonata for piano and violin, op. 16, by Faelten and Mahr (four movements), opened the evening. The work is quite ambitious and was well played, but a second hearing, after more adequate rehearsing, would give one a fairer idea of the merits of the composition. An "O Salutaris," sung by Mr. Tinney, was not an impressive work, being monotonous and entirely uninspired in its nature.

"The Chase" scherzo, from the "American Symphony," op. 15, played at the New York M. T. N. A., was played by Mr. Faelten and Miss Estelle T. Andrews, in a two piano arrangement. The composition naturally lost much in such a garb, and one could hardly guess what the composer is aiming at. It was very well played and met with marked approval. These works, together with the violin concerto, part of which was played at Maas' first Miller Hall concert by Franz Kneisel, form a stately phalanx of productions of which any man may be proud. Mr. Tinney sang two very pretty songs by Maas—"When the Rosy Dawn is Peeping" and "A Life on the Ocean Wave"—which took immensely.

The Summer Promenade Concerts under Kneisel began last Wednesday. Hall jammed—lots of beer—tobacco smoke—but very little music to be heard on account of the noise. Kneisel is very quiet as a conductor, and has not nearly enough "slap, bang, here we are again" for a beer garden conductor. He is a sterling, classic artist and scholar, and it seems a pity to see him at that kind of work.

Last Sunday Warren Davenport had a long and very intelligent article on Gerike's successes and failures. To sum up the whole article in a nutshell, he concedes, in his own words, "ninety-nine points of excellence to Gerike," and regrets "that he does not possess the one hundredth point, that of cosmopolitanism in the making of his programs." Davenport should remember that perfection is of Heaven, not to be found on earth. Gerike is good enough, and if he has 99 per cent. of all excellences he has more than any other man in Boston. "Let well enough alone."

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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, MAY 30, 1888.

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OTTO FLOERSHEIM.

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E. L. ROBERTS, Representative.

MR. JOHN E. HALL, the Western representative of THE MUSICAL COURIER, is in town and will remain East for a few weeks to see his wife and children off for Europe.

WE had the pleasure of a call on Friday from Hon. Jacob Estey, of Brattleboro, and Mr. I. N. Camp, of Chicago. The latter gentleman and his family are now on their way to Europe.

THERE are some big improvements in progress in Steinway Hall. The offices will soon be located in the large building east of the hall and the private offices will be removed to the second floor of the same building. There will be no offices in the present salesroom proper except the desks, &c., of the salesmen.

MR. CLARK, the Syracuse piano dealer, is making a big mistake by advertising the Kroeger piano as he does. And when he refers to the Steinway piano, in the card hanging in his window, he should not spell it Stinway. It makes a bad impression on the public to find a piano man spelling Steinway, Stinway. For shame, Mr. Clark with a C!

IT was rumored that Messrs. E. G. Newell & Co., of Chicago, had taken the agency of the Behr piano. Messrs. Newell deny this and state that they have purchased a few Behr pianos, but have made no agency arrangements. No doubt Messrs. Behr Brothers & Co. would have made the announcement themselves had they appointed a general agent in Chicago.

ONCE more let us say that the mere business name of a person or firm is not registerable as a trade mark. The law also presumes that the article on which a name or trade mark is affixed is legitimate. An obscene book, for instance, is not protected by its trade mark, should it have one. Any object that is not legitimate in the eyes of blind justice is not protected by that much abused goddess. From our point of view a stencil piano is especially, legally speaking, a fraud. When you put your name on such a piano you lose all the right and title in your name as applied to a similar object. Anybody can put your name on a stencil piano if you do so. The law will not protect you. Anybody can put the names of W. W. Kimball Company, or Kimball, or

Lyon & Healy or Swick on a stencil piano. These firms cannot stop you, nor can anybody until the law decides that a stencil piano is a fraud, and when that happens the stencil piano will be finally killed off, if THE MUSICAL COURIER does not destroy it in the meanwhile.

THERE is a great deal of quiet organ business going on and much of this talk about the lethargy in the organ trade is not founded on a knowledge of the facts. Especially in high grade organs has there been a good trade, the Esteys, for instance, having produced more organs during the past twelve months than ever before in the same length of time. The retail dealer finds the high grade organ a profitable investment.

JUDGE DUGRO, in the Superior Court on Wednesday, declared the assignment of Grovesteen & Fuller, formerly piano makers, to be void, because it was made to defraud the creditors, removed the assignee, Henry H. Tobey, and directed him to pay over all the assets in his hands to Richard W. Freeman, the receiver. There is very little left to hand over to the new receiver.

James H. Grovesteen and John I. Fuller, who for more than twenty years composed the successful firm of Grovesteen & Fuller, piano makers, do not wish to be identified with the Grovesteen & Fuller Piano Company, whose assignment was recently set aside by Judge Dugro, of the Superior Court, upon the ground that it was fraudulent. Messrs. Grovesteen and Fuller say that they always paid their debts in full as soon as they were due; that they never had any interest in the Grovesteen & Fuller Piano Company, which was organized by their successor, Samuel L. Boyd.

WHY should Mr. Walter H. Miller, of the Henry F. Miller & Sons Piano Company (Henry F. Miller, president; J. C. Miller, treasurer; W. H. Miller, manager of warerooms; W. T. Miller, clerk; E. C. Miller, assistant superintendent of construction; J. H. Gibson, brains), say, as he did, to a gentleman who was formerly in music trade journalism that THE MUSICAL COURIER had "gone for" his firm because they stopped advertising? In the first place we have not "gone for" the Millers, and in the second place they never stopped advertising with us. We stopped with them, for we could never say for their pianos what they expected us to say. It was impossible. They also expected us to believe that they manufactured the actions in their pianos; in fact they told us so, being probably under the misapprehension at the time that we were retail customers.

No, we do not see how Mr. Miller could justify such an expression. As a mere matter of business it pays a musical paper better, especially in Boston, not to indorse either the Miller piano or the Miller idea of business, for the Millers are the most unpopular piano men in Boston. As we said before, they are the only piano people in Boston who glory in any idea that signifies a misfortune to the Chickering, and they denounce every other human being who happens to be a piano manufacturer. So, simply as a matter of business, it does not pay to be a Miller paper. But as for "going for" the Millers, we would not dream of such a thing.

WEBER'S LATEST MOVE.

MR. ALBERT WEBER on his last trip completed one of the most important and far reaching business moves that has lately been perfected, and the result will also affect other interests besides his own. Mr. Weber changed his Cincinnati agency from Smith & Nixon's and placed it in the hands of M. Steinert & Sons, who now control the Weber piano in Cincinnati, Boston and Providence. Smith & Nixon have not been doing justice to the Weber piano during late years, and the field in Southern Ohio has not been covered as it should have been with an article such as the Weber piano is. The Steinerts, on the other hand, are to-day among the very leaders of the retail piano business in this country. They are, all of them, imbued with the future greatness of their rapidly developing business. Energy, ambition and unusual shrewdness, combined with business perspicacity, are traits that have given them their remarkable position, and such a house can do ten times the business with the Weber piano that

Smith & Nixon did in recent years. It also assists in rounding off their system of agencies. To have the Weber piano in Boston and at the same time be compelled to meet it in the hands of a competitor in Cincinnati is, to say the least, embarrassing. The Steinerts can now follow up their system in Cincinnati on the same basis as they conduct their schemes in Boston and Providence. The effect will be a much larger sale of Weber pianos at all three points.

Mr. Weber is to be congratulated on this, his latest and one of his most brilliant strokes.

Frank H. King, who is assisting Mr. Gildemeester, recently gave the Chickering piano to Smith & Nixon's Louisville branch. It is probable, if the act has not been accomplished by this time, that Smith & Nixon will represent the Chickering piano in Cincinnati. King is there yet, and a good deal of telegraphing between him and Gildemeester, who was in Chicago, has been indulged in. Probably this is one of the reasons why Jay Gould went West; he is known to have some interest in Western Union. When "Gill," as the boys call Gildemeester, gets started on the wires he never stops until a big bill has been made, no matter if no substantial result is obtained.

However, all this does not disturb Albert Weber. He has the Weber piano thoroughly established in Cincinnati, and will do a large trade in that section in the future.

VERY TRUE.

WE are pleased to publish what so well known a house as Will A. Watkin & Co., of Dallas, write to us:

DALLAS, TEX., May 21, 1888.

Editors Musical Courier:

Enclosed please find postal order for \$8 subscription to THE MUSICAL COURIER. We consider it the best paper of the kind published and anxiously await its arrival every week.

We heartily indorse your sentiments on the stencil business and hope the time will come when the stencil piano will be no more. Wishing you continued success we remain, Yours truly, WILL A. WATKIN & CO.

There is no other paper published that can in the least be compared with THE MUSICAL COURIER. This paper exists on principle and reached its present position on the strength of principle. In our early days, when money was scarce, we could have made a small fortune by advertising Daniel F. Beatty. But our principle was not to advertise but to denounce fraud, and we refused to do any business with Beatty. The fellows who advertised him are to-day dead cocks in the pit. And so it is with the stencil campaign. We could make money by refraining from our unconditional comments on the stencil piano. We are willing to admit that we are too stupid to understand the suggestions made to us. We intend to fight the fraud, humbug, disgraceful stencil piano until there shall be no more stencil pianos sold in these United States of America, and don't you forget it.

CHAS. DUDLEY WARNER ON CHICAGO.

HE SAYS IT HAS BECOME ONE OF THE GREATEST MUSIC TRADE CENTRES IN THE WORLD.

IN the "Studies of the Great West," published in "Harper's Monthly" for May, Charles Dudley Warner cites some facts and figures in connection with the music trade which are not generally known. He says: "In regard to the musical instruments the statement is not less surprising. In 1887 the sales of pianos amounted to about \$2,600,000, a gain of \$300,000 over 1886." He further states that from reliable information gathered "Chicago is not only the largest reed organ market in the world, but that more organs are manufactured here than in any other city in Europe or America. The sales of 1887 were \$2,000,000, an increase over 1886 of \$500,000. There were \$1,000,000 worth of small musical instruments sold, and of sheet music and music books a total of \$450,000. This speaks well for the cultivation of musical taste in the West, especially as there was a marked improvement in the class of music bought."

We do not understand how Mr. Warner could get at the figures. There is no method known to us by means of which any reliable information can be gathered as to the extent of the piano and organ trade in any one city. It is all guesswork. Firms do not tell of the amount of business they do during a year or a month. Guess work, all guesswork.

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NOW IN USE.

THE ALFRING ESTATE.

WHEN Wm. H. Alfring, of Horace Waters & Co., died he was a stockholder in that firm. He was reported to have left about \$25,000, and this sum of money is said to be invested for the benefit of his family in the same business. Mr. Gildemeester was said to have been appointed administrator and guardian, and yet there is no record of the Alfring estate in the Surrogate's Court. Now, no one would ever suspect that any impure motive dictated so curious a course of conduct on part of the administrator. It is probable that Mr. Gildemeester simply had no time to attend to his duties in a manner compatible with the laws of the State of New York, forgetting, in all probability, that these laws were not made to suit his convenience.

Of course, as there is no record and no report at the Surrogate's, all the money paid by Horace Waters & Co. to the widow and children of Alfring would be a loss to them in case a new administrator should insist upon a proper administration of the estate. Alfring died on February 4, 1887, and his estate, for the sake of his minor children, should have been properly administered and recorded long ago. These children are likely to become the sufferers from such a conduct of the case as has characterized the Alfring affair. Some friend of the family should go before the Surrogate and explain the true condition of things, and, no doubt, an administrator and guardian would be appointed who would have time to attend to those delicate duties. We understand that Horace Waters & Co. are anxious to get the matter into proper legal shape. Can the former friends of William H. Alfring see this chaotic condition continue? Are these minor children to have their patrimony endangered?

Trade in Washington.

THERE are about two hundred thousand inhabitants in Washington, 50,000 of which are colored people, most of them belonging to the laboring classes. The city supports nearly twenty musical establishments, some large and of consequence, some small and of consequence to the large ones because they "cut" prices and interfere with the legitimate dealer, who pays large rents and has other expenses. The three or four small ones have no stores, but do a canvassing trade and make mischief generally. Election year is always dull, because the office holders never indulge in luxuries or extravagances in housekeeping while their future, which depends upon the political complexion of the Administration, is in doubt.

Going from the Capitol toward the White House the first establishment on the line is the branch house of William Knabe & Co. Knabe pianos only are sold, and a large stock is kept on hand. Mr. J. G. Erck, formerly with the New York branch of Knabe's, is in charge. He is an intelligent, courteous and capable man and fills his responsible trust in an excellent manner.

W. G. Metzgerott & Co., now on the avenue, will occupy a very extensive new building on F-st. about July 1. The new building will be in the shape of an L and its depth will be 230 feet. The firm represent the Hardman, Chickering, James & Holmstrom, Vose & Sons and Morris pianos, and the Clough & Warren and Kimball organs. They also keep a large assortment of musical merchandise and a full line of the standard editions of sheet music. The Hardman piano is the recognized leader with the Metzgerott house. They sold 80 Hardmans in 1887 and will sell 100 this year. They sold very few Chickering. Why only a few? Because after they took the agency and began selling the instruments, Mr. Gildemeester began to put the screws on them and the firm would not submit. It is the old story over again. Were it not for the Gildemeester system Metzgerott & Co. would have sold a large number of Chickering pianos. Hardman, Peck & Co. could afford to pay Gildemeester a big salary to keep him where he is. With all due respect for Hardman, Peck & Co. for their unremitting energy and the business acumen they have displayed, it will be conceded that a share of their success must be credited to Mr. Gildemeester.

Ellis & Co. have in Mr. Bailey a hardworking, conscientious and competent manager. He has the business and wareroom in first-class shape. The firm control the Miller, Behr Brothers & Co., Guild and Mason & Hamlin pianos and the organs of the latter house. Also the "Packard" organ, manufactured by the Fort Wayne Organ Company, and the Smith American organs. They also keep on hand a large stock of musical merchandise and all that is needed in sheet music. Mr. Bailey, who has been in control of the business since 1882, tells us that trade in Washington has been fair, but will be dull this summer, and we agree with him.

Mr. Gustav H. Kuhn, a practical piano maker, who formerly worked in New York factories, but who for many years has been a resident of Washington, has a store on Tenth-st., above the avenue. He sells the Krakauer and the Pease pianos and Burdett organs. He does not believe in the long winded installment plan, and says that high priced pianos should never be sold in that manner.

Edward F. Droop has a very large stock of instruments on

hand in addition to the stock of sheet music and musical instruments he keeps. He represents the Steinway, A. B. Chase, C. C. Briggs, Behning & Son, Gabler, Francis Bacon, Haines, Decker & Son and Marshall & Wendell pianos, and Farrand & Votey and Story & Clark organs. Mr. Droop is assisted by his son, an intelligent young man of handsome appearance and ready address, and Mr. Boucher, formerly of Baltimore. The business is in excellent condition. Mr. Droop is in fine spirits, and expects to leave for Europe end of next month to enjoy himself a few months.

The best place in the line on the avenue is F. G. Smith's branch, located in a beauty of a wareroom. It is nearer to the Treasury Department than the other piano warerooms, and we surmise that Mr. Smith, who has about as much money as is usually in the Treasury, is after the department clerks up there. He is accused by some of the dealers of selling Bradbury pianos on installments at \$5 down and \$5 a month. If he has capital enough and gets high prices, that's all right. But, say some of the dealers, "he sells too low." We are under the impression that Mr. Smith gets fair figures, for he could not keep that expensive wareroom going without big profits. Mr. Becker is one of the salesmen and Mr. W. P. Van Winkle is the manager.

Sanders & Stayman, of Baltimore, have the large wareroom at 934 F-st. as a branch house. From here they sell Decker Brothers, Weber, Fischer and Estey pianos and Estey organs. They keep a large stock on hand for selection, and, under the management of Jarvis Butler, a young man who was educated in the business at the home house, they have developed a splendid trade.

On the same street are Bergman & Tastet with the Hazelton piano as a leader. They sell the Opera piano of Peck & Son, and they like Harry Raymore, the Peck traveler, and buy from him only. They also represent the Sterling and the Dyer & Hughes organs. They are about closing out their stock of musical merchandise and sheet music to devote all their time to pianos and organs.

Hallet & Davis pianos have for more than fifteen years been represented by Miss Helen L. Sumner, who has a handsome parlor where these instruments are on exhibition. They are well known in the capital, where many of them can be found in the residences of prominent people. How this has been accomplished is the business of Hallet & Davis. But so it is.

Hugo Worch & Co., on Seventh-st., represent the Sohmer, Harrington and New England pianos and sell musical merchandise and sheet music. They also represent the Hallett & Cumston uprights. Mr. Worch has worked up a fine local trade and is a popular man among a big circle of acquaintances. "None better than the Sohmer" is his watchword.

Farther down on Seventh-st. are G. L. Wild & Brother, who "talk" Kranich & Bach. They sell these pianos and Bent's (Chicago) "Crown" organs, Gally's instruments and sheet music and musical merchandise. In going over the grounds with the Wilds we learned the cause of the "cutting" in the profits on sheet music and musical merchandise. Sheet music is sold in Washington by all the music dealers, in the book and stationery stores, in dry goods and in drug stores. Musical merchandise is sold in the music stores, the book stores, the dry goods and the notion stores. Of course, that is sufficient to ruin the trade.

At F. Waldecker & Co.'s, opposite the Patent Office, we found the Ivers & Pond pianos and the Everett pianos, also the Waterloo and the Weaver organs, and we were told that the firm had also taken the agency of the E. P. Carpenter organ. Zithers and zither music are a specialty with this firm, who also sell musical merchandise and sheet music.

H. Eberbach, who has a beautiful store on Ninth street, where he keeps on hand a stock of sheet music and musical merchandise, is a great believer in the virtues and the selling capacity of the Emerson pianos. Mr. Eberbach appreciates a fine piano and has done the proper thing with the Emerson piano; he has made it his leading piano. That's the proper caper. His organ is the Wilcox & White.

The other firms in Washington are Thompson & Co., who sell the Shoninger pianos and organs; A. V. Grimes, with the Stultz & Bauer pianos; Victor Becker, with the R. M. Bent piano; also Helbig & Co. and J. F. Lucas, with second hand pianos and odds and ends in the line. This makes 18 firms and to see most of these on one day between 11 A. M. and 4 P. M. constitutes one of the delights of a music trade editor.

Trade in Baltimore.

A VISIT to Baltimore last week disclosed the fact that trade in the Monumental City was not at its best. The wholesale trade of Wm. Knabe & Co. continues in a remarkably steady manner, especially the trade in the Central Western States. A special experimental, colossal grand piano has just been completed by Messrs. Knabe, an instrument nearly 11 feet long, which has a tremendous bass, the tone volume of which does not in the least interfere with a modulated and sympathetic tone, a quality that is the chief characteristic of the piano. Mr. Harold Randolph, the distinguished Baltimore pianist, who tested the piano in our presence, brought all of its qualities to the ear and astonished the listeners. This piano should be sent to New York for a general inspection on the part of our local pianists.

The new factory of Charles M. Stieff, an extensive building, by the way, will soon be occupied by the firm.

Mr. Sutro, of Otto Sutro & Co., will leave Baltimore for

Bremen on July 3 to take his wife and children to Berlin, where the latter are to receive a thorough musical education. Mr. Sutro will remain in Europe about two months and a half. The improvements in the Sutro wareroom are now complete and the firm have a handsome establishment. During our visit they sold an A. B. Chase, Norwalk, Ohio, upright for \$500 cash.

Mr. Oscar M. Newell, a gentleman well known in musical circles, is now one of the managers of the piano business of R. W. Gale. This signifies that Gale will do an active business in the future, Mr. Newell being a competent and intelligent manager and the firm have just taken the agency of the Story & Clark organ and Peck's "Opera" piano. Mr. Warren Nichols, formerly salesman for R. W. Gale, is now with Foster & Hennessey, Rochester—that is, he ought to be there now.

Geo. Willig & Co. are selling Hallett & Davis and Emerson pianos and are doing a satisfactory installment trade. They also carry the Pease pianos with glass panels, and are pushing them.

Sanders & Stayman have an enormous stock of goods on hand. They must carry full lines of all the styles of pianos they represent and of the Estey organs, of which they sell large numbers, for they control a large territory and have, in addition to their Baltimore wareroom, warerooms in Washington, Richmond and, we believe, Petersburg. It seems to us that they will be compelled to rent additional rooms in order to give their instruments a better display.

R. Lertz is doing a good trade. The Behning piano is a great favorite with Mr. Lertz and his two active sons. They are very much delighted with these instruments and sing praises in their behalf. Well, the instruments of Behning & Son deserve this.

H. R. Eisenbrandt's Sons have been doing an excellent trade in their new building. Besides a large list of musical instruments in the merchandise line, this firm represent the Kranich & Bach and the New England pianos and Bent's "Crown" organs. The members of the firm are young and ambitious and are sure to make more money than ever.

Nickerson Piano Company.

THE Nickerson Piano Company was temporarily organized at a meeting held at the Board of Trade rooms at New Bedford, Mass., on May 22.

On motion of J. Augustus Brownell, Capt. William Lewis was chosen chairman, and on motion of Mr. Nickerson, Charles H. Holden was chosen clerk.

On taking the chair Captain Lewis said there was no doubt the Nickerson piano is a good one, and that it can be made at a profit if it can be sold. About 8,350 shares of stock at \$5 each had been subscribed for, to be paid in cash, and Mr. Nickerson would assign his patents to the company and take his pay entirely in stock.

Mr. Nickerson said there could be little risk of loss. The cases will be bought ready made and rough, and actions of the best description can be had at \$18 to \$30. Seventeen men can turn out a piano a day, but only the varnishers would be required at first, as about three months' time is wanted in the varnishing department. The pianos will be of the best class, to retail at \$500 and upward, and such pianos sell for cash. They are the cheaper ones which are sold on installments. If the business should not prove successful, there will not be a lot of high cost material left to be closed out at a great sacrifice. There will be little expense for tools, every piano maker owning his kit. If thought best, the right to use the Nickerson patents can be sold to some of the principal manufacturers at a royalty of \$2 per piano.

It was voted to have seven directors and a treasurer and clerk. On a stock vote for directors, William Lewis, Frank R. Hadley, Hiram B. Nickerson and Wendell H. Cobb were elected by a unanimous vote of 8,525 shares.

Mr. Hadley declined and James C. Stafford was chosen in his place by the votes of 7,575 shares.

Mr. Hadley was then elected treasurer by the votes of 7,575 shares.

It was explained that the company is to be chartered in Maine, and that the clerk of the corporation must reside there and officers must be elected there. It will not be necessary to elect more than a majority of the directors, the clerk and treasurer in Maine. The directors can make temporary appointments to fill their board until the next annual election, and they can choose an assistant clerk to reside in New Bedford and perform most of the duties of the clerk. Two of the stockholders can go to Maine once a year with proxies and elect officers.

William Lewis and J. A. Brownell were appointed a committee to go to Portland and organize the company, on motion of Lot B. Bates.

On motion of Mr. Nickerson, Mr. Holden was added to the committee.

The meeting then adjourned to the call of the committee.

The Nickerson upright is a patent piano with a tuning device and without a wood pin block. It was described some months ago in THE MUSICAL COURIER.

—The Schubert Piano Company is turning out and selling 24 pianos a week. The orders now in hand are about 100 ahead, and the company are very busy. There is a big chance for the Schubert people to make money and they seem to know this.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE ST.,
CHICAGO, May 26, 1888.

UNLIKE every other city in the country, unless, perhaps, it may be San Francisco, Chicago does an entirely unique business; for, in addition to her large retail trade, the greater part of the houses also do an extensive wholesale business and do not confine themselves to one make of instrument. There are very many small Western dealers who never visit New York or Boston, but content themselves with an occasional trip to Chicago. These small dealers buy all the way from a dozen pianos upward during the year, and their trade amounts to considerable when taken in the aggregate, and it is claimed that those manufacturers who have no wholesale representatives in Chicago cannot secure any portion of this business. We presume that this can be somewhat, but not entirely, overcome by putting men on the road.

Of the new houses in Chicago the Sterling Company have undoubtedly done the largest wholesale business, and their retail business has not been small and is growing larger constantly. The B. Shoninger Company have done probably the largest retail business, and the house has reason to be satisfied with the amount of their wholesale trade. Not much can be said of the other new houses as yet, but they are sticking to it and may in time do more. The only two manufacturers, Messrs. C. A. Smith & Co. and Messrs. Wm. H. Bush & Co. (for Mr. Kimball cannot as yet be called a piano manufacturer, and Mr. C. A. Gerold makes no effort for wholesale trade), are doing well for the time they have been making pianos, and find no difficulty in disposing of all the instruments they can produce as fast as they can

be finished, and are making decided efforts to increase their production. With these two exceptions there are no wholesale manufacturers in Chicago, and altogether, of the whole number of pianos made in this country, the production will not exceed 3 per cent., but even this is much ahead of Philadelphia, which does not produce, probably, more than one-half of 1 per cent.

A New Patent Piano.

A UNIQUE and remarkable piano has just been patented, which will undoubtedly attract the attention of every piano manufacturer and dealer in this country, when they have an opportunity to investigate the instrument. The patentee has produced a seven and one-third octave piano on the smallest possible scale, and up to date of the least possible weight, neat and pleasing in appearance, and constructed so low as to enable the player to look over the top of it when seated at the piano.

To those who have not seen the instrument it will seem strange when we state that it has a full iron plate, is overstrung, that the scale is only a little smaller than those of uprights generally, that the size of the finger board is that of the usual piano, the hammers the same, and yet the instrument only weighs about half the weight of the present upright, while the action is a model of simplicity, although it is prompt and effective. The scale is a horizontal one, and in order to give it its required width the instrument is wider than the usual upright. It can, however, be removed from its seat or standard, being separable, and can be carried into the smallest kind of a flat by two men.

It is not separable in the sense in which upright pianos generally are considered separable, for the two parts of the piano are not separated, but the plate, action, sounding board, keyboard, in fact, the whole musical part of the instrument, is bodily lifted from its seat, and therefore handled with the greatest ease and in the smallest space. The two sections of the piano, when separated, weigh about 175

pounds each. As a matter of course the instrument can be produced at a sum far below the cost of even the smallest upright piano made now. A large part of the case of the present upright piano is eliminated, and in proportion other parts of the piano are less costly. For renting purposes, especially, the instrument, if manufactured under the proper auspices, will produce a revolution, not alone on account of its handy size and weight, but also because it can be made for so much less than the present cost of uprights.

The instrument is in the city of New York and can be examined by piano manufacturers generally, as the patent is for sale. There is nothing complicated in the mechanism or construction of this instrument, and the inventor will, no doubt, be able to make some arrangement by which his piano can be introduced and placed upon the market. The inventor has been a piano workman for forty-seven years, having formerly worked with Erard, of Paris, and with Broadwood & Sons, London. For particulars, address B. W. L., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Circular.

OFFICE OF HERR PIANO COMPANY,
TORONTO, April 23, 1888.

Editors Musical Courier:

WE wish to inform our many friends and customers that since the liquidation of the Herr Piano Company, Limited, we have decided to continue the manufacture of pianos under the title of Herr Piano Company, and finding from experience that the piano mostly asked for by dealers is one that can be retailed at a moderate price, it is our intention to make a first-class upright piano that we can offer at a close figure; and as we will manufacture only the one style agents and dealers can be supplied with less delay, our work always going straight ahead and not running the risk of getting short of stock, as generally is the case where several styles of pianos are made.

Having all our workmen, our instruments will be well finished and should find a ready market.

We will have much pleasure in quoting prices and terms and giving any information desired.

Yours respectfully,

HERR PIANO COMPANY.

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A special feature of the Dress Goods Department during this week will be the offer of three lines of mixed Woolens at the following low prices: One line Check and Stripe Suiting, at 65 cents per yard; worth \$1.00. One line of Twilled Beiges, in Milton effects, at 75 cents per yard; excellent value at \$1.25. One line invisible Plaids, suitable for tourists' dresses, at 85 cents per yard. Will also show a recent importation of Convent Velling, in mode colors, with gold lace border, marked \$1.50 per yard.

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(Not competing.)

LONDON, 1885.

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Application to Amend Charter.

STATE OF GEORGIA, CHATHAM COUNTY.

To the Honorable, the Superior Court of said County: The petition of Ludden & Bates Southern Music House, a corporation under the laws of said State, having its principal place of business at the city of Savannah therein, respectfully shows that, in pursuance of a resolution of its stockholders, held at a meeting thereof on April 28, 1888, authorizing and requiring this application, it desires to amend the charter granted by this Honorable Court on April 4, 1884, to the end that your petitioner may be authorized and empowered to divide up its business into separate departments, to be conducted under different managements; and to lease or sell any one or more of said departments of its business, with the good will thereof, in such manner and upon such terms as it may seem proper; or to associate itself with other persons in carrying on the business of said departments.

Your petitioner further shows that the object of said corporation being the conducting and carrying on of a business in music, musical instruments and such other goods as are usually included in the stock of a music house, that is to say, stationery, art goods, holiday and fancy goods, &c., your petitioner desires to be allowed to carry on its business in the above named goods, and for its convenience to divide up the management thereof into separate apartments as aforesaid and to lease, sell or abolish any one or more of said departments at pleasure.

Your petitioner further shows that the order of incorporation granted by the Honorable Court on the said 4th day of April, 1884, sets forth the objects of said corporation, the amount of capital employed, &c., which order of incorporation your petitioner prays may be amended as hereinbefore set out, and that the same may in all other respects be confirmed and made part and parcel of the order amending the same herein prayed for. And your petitioner will ever pray, &c.

JACKSON & WHATLEY, Attorneys for Petitioner.

Filed in office and recorded this 25th day of May, 1888.

[Seal.]

JAMES K. P. CARR, Clerk S. C. C. C.

A Commission Fiend.

A PROPOS to the "commission fiend," Mr. F. Crowest tells the following old but capital story: "Some years ago, in Paris, a celebrated composer—in circumstances not indigent—heard of the arrival of a millionaire prince. Forthwith he organized a little 'at home,' collected the leading singers of the day, invited the prince and gave a very charming performance. He had carefully banished his very respectable grand piano, and substituted the very worst old machine he could find that would stand in tune. The performance over, the prince came up to thank the maestro for the charming music he had heard. Observing the antiquated form and condition of the instrument which had been used, the distinguished guest supposed there was some history associated with it. Was it ever in the possession of Tubal Cain? he seemed to ask himself. Not at all. It was the best the poor maestro could afford. The prince understood the hint. After a few minutes' conversation he asked: 'Whose instruments do you prefer of all the Paris makers?' The maestro thought Messrs. X & Y were the most satisfactory makers. The prince left, and next day called at Messrs. X & Y's warehouse, purchased the most expensive instrument then in stock and ordered it to be sent to Mr. —, with his compliments. In the course of the afternoon the maestro himself appeared at the warehouse. The maestro: 'Prince — was here this morning.' Manufacturer: 'He was, sir.' The maestro: 'He bought a piano.' Manufacturer: 'He did. Is it not a good one?' Maestro: 'Excellent. It was by my recommendation he bought it. I'll trouble you for the usual commission.' "—London and Provincial Music Trades Review."

Trade Notes.

—The Farrand & Votey Organ Company, Detroit, received orders for 80 organs on May 22.

—Stopper, Fisk & Co. is the name of a new firm in the business at Williamsport, Pa. They sell the Steck piano.

—Mr. Thomas Floyd-Jones, the representative of the Haines piano in Chicago, spent last week in town and returned to Chicago on Monday.

—The music store of Theodore Wenzel, Charleston, S. C., was recently entered by burglars, but they were frightened by a dog and Mr. Wenzel lost nothing.

—H. A. Booth, traveling for Christie & Co., returned on Monday after having made a successful business trip in New York State and Pennsylvania. Mr. Booth is an active man.

—W. C. Taylor, Springfield, Mass., has one of the handsomest piano and organ warerooms in the East. The main room is 90x20 and is connected by arches with another room 60x20. The firm carry a stock of 25 pianos and about 20 organs.

—A correspondent in Texas writes to us that Thomas Goggan & Brother, of Galveston, are doing the principal piano and organ trade in that State; that the firm sell 500 Emerson pianos annually; that C. H. Edwards, of Dallas, is selling 150 Chickering and 150 Wheelock pianos in his various branch houses; that Collins & Armstrong, of Fort Worth and other towns, are selling 200 Hallet & Davis pianos, 100 Sterling and 100 Everett pianos annually; that Frees & Son, of Dallas,

are selling 200 Hardman pianos; that Will A. Watkin & Co., of Dallas, H. H. Hazzard & Co., of Austin, and also Alcott & Maynor, are doing a large trade.

—Mr. H. M. Cable, of Hyde Park, Mass., had Chas. M. Chapin, a Boston insurance agent, arrested for raising a loan on stock certificates without authorization. In the Boston "Herald" Mr. Cable is reported as having said:

While Mr. Chapin was in Chicago last February my brother, Mr. Herman Cable, president of the Chicago Cottage Organ Company, gave him stock in that company to the value of \$7,500, which was to be negotiated in a Boston bank and the money given to me. Mr. Chapin deposited the stock in the bank, and raised \$5,000. Since I learned that he had the money I have been trying to collect it of him, but have been told all kinds of stories as reasons for the delay. He would promise to pay at a certain time, and then fail to meet me. He told me once that he had sent the money to my brother, but I wired the latter and found Chapin's statement false. He has paid me \$750, and I have sent the same to my brother. I also trusted his bank account and realized \$250 more on that. He also gave me a note for \$1,000 indorsed by his sisters. The remaining \$4,000 I have repeatedly called for, but can get nothing but promises, and finally, with regret, gave up all hope of settlement without taking this extreme measure.

Mr. Chapin denies the charge, and says he made no such agreement.

WANTED—Two first-class piano salesmen to canvass North and South Carolina. Good references required. Address J. L. STONE, Raleigh, N. C.

WANTED—Agency of a medium priced piano in a territory that is rapidly developing. Will buy on four months, without renewal. No stencil manufacturer need apply. Address "Piano Company," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

SUPERINTENDENT AND SCALE MAKER—A practical piano maker, an ex-foreman, thorough draughtsman and scale maker, would accept a position as superintendent or foreman in a piano factory which produces a sufficient number of pianos to warrant the engagement of a thorough mechanic, posted in all particulars, at a salary to which his experiences and ability entitle him. Address "Superintendent," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

AN EXCELLENT OPPORTUNITY is offered to those desiring to engage in the piano and organ business, or to a firm who are on the lookout to make a move for the better by moving to a live and prosperous city of nearly 100,000 population. Part of storeroom formerly occupied by Charles Metcalf, retired piano dealer, of Toledo, Ohio, is now for rent. Front part of store is used by Ign. Fischer, music dealer and publisher. For this reason it is desired to again rent to a firm engaged in the P. and O. business. Location is best in the city, rent reasonable, and the fact that there are but two firms engaged in the same business makes the opportunity, as said, a most excellent one. Address IGN. FISCHER, Toledo, Ohio.

TO BE LEASED FOR A TERM OF YEARS—The large and handsome new building, 50x100, of brick, stone and iron, northwest corner Broadway and Fifty-fourth st.; six stories and basement. Over 30,000 feet of floor. Windows on three sides, affording fine light. Suitable for large piano ware and show rooms. The whole building can now be finished to suit tenant. Good and daily improving neighborhood. Apply to OWNER, 373 Fifth-ave.

Another Ancient Fiddle.

JAMES B. DARTEN, of Nephi, writes us as follows: "In a recent issue of the 'Herald' I noticed an article in reference to the purchase by Dr. Dart from Mr. John S. Barnes of an ancient and valuable Stradivarius violin. I will say that my experience has been somewhat similar to that of the doctor's. Several years ago I was working in a Utah mining camp and a violin was put up for raffle, twelve chances at \$1 each. It went begging for a long time, no one evidently caring to invest \$1 in such a cause, and finally the owner, despairing of ever disposing of it, offered the instrument for \$10.

"This inducement was also without any result, until one day my son, who for some time had been anxious to learn to fiddle, importuned me to buy it for him. I at first refused, saying he could get a brand new one for that price, and that it would be the height of absurdity to invest money in such an old thing as that. I finally yielded, however, and told him to go and get it, in order that I might examine it and decide as to whether I would purchase it or not. He did so. About the first thing that struck my eye was an inscription, barely decipherable, and which, as near as I can now make out, read as follows:

Antonius Stradivarius,
Cremona, Lascialeat.
Anne, 1721.

"It is with the greatest difficulty that even this much can be gleaned from the inscription.

"Professor Heine, the blind violinist, recently examined it and declared that it was a very fine old instrument, and a very valuable one, too. From what I can learn from the young man from whom I bought it, his father brought it from England many years ago."—Salt Lake City "Herald."

She Kept the Organ.

WHAT MONEY ORDERS ARE CONSIDERED TO BE IN SOUTH CAROLINA.

MR. J. H. WILLIAMS, traveling agent for Davis Brothers (piano and organ dealers, Savannah), relates an amusing incident that befell him the other day.

While attending to business he visited that comatose city, Beaufort, S. C., where a woman who had purchased an organ from the firm represented by him was exceedingly derelict in her payments. He came with the intention of removing it in case she refused to "pony up," and so informed her when she answered his summons.

"Take it back!" she said, in a tone expressing the greatest surprise. "I guess you won't."

"You haven't complied with the terms of the contract," said Mr. Williams,

"and there are now five payments due. What you have paid will hardly compensate us for the use of the organ during all that time."

The woman appeared very much mystified for a moment, and then informed him that she had sent the money and had the post office receipts in her possession.

He was well aware, though, that the firm had failed to receive it, and, thinking that she was trying to bluff him, told her that it would be his duty to remove the organ unless she could produce the receipts.

"Oh! I'll show them to you," she replied in a triumphant voice; "you people can't get ahead of me."

She went upstairs, and in a short time returned with a couple of slips of paper in her hand.

"There they are; you can't get me to pay for the same thing twice. It's lucky I am a business woman and keep receipts," and she thrust them rather savagely into his hands.

They were United States money orders. One of them was dated December 12, 1887, and the other April 3, 1888. Another one which she had lost, as she stated, was secured in March. It took just one hour and fifteen minutes of Mr. Williams' time, a trip to the post office and a conference with the postmaster to convince the woman that they were not receipts and that she would have to transfer them to Davis Brothers before they could get the money.

She did it very reluctantly, and as the agent drove away yelled after him to ascertain whether she could sue the Government for interest.—Savannah "Times."

Electric Piano Playing.

ELECTRICITY has been invoked to supply a substitute for a musical education. By means of the stephonium, or "electric music interpreter," Mr. J. C. McGe, of Edinburgh, proposes to enable persons ignorant of music to play the piano and other instruments of similar action. The music sheet is placed behind wires spaced to correspond with its scale, and each successive note is sounded by touching the wire over it with a metallic pointer, which closes an electric circuit and strikes the proper bell or string. It is only necessary to follow the notes with eye and hand until the piece is played. By sliding the sheet up or down the whole range of notes is quickly transposed into another key. The stephonium may be removed to any distance from the piano or other source of musical tones.—"Science."

Communication.

BROOKLYN, May 18, 1888.

Editors Musical Courier:

FREEBORN G. SMITH, Jr., left this week to join Gen. Stewart L. Woodford in Central New York to inspect our agricultural works, of which we are half owners. My son will take a little tour of inspection among my different houses, and possibly make arrangements to open another house in the West. This I have had in contemplation for a number of years, but I really have not had the time nor could I spare the instruments to stock it. But I am increasing my manufacturing facilities very much, and hope my son may make arrangements to open up another large Western house about as far from my Chicago house as Chicago is from New York. There seems to be no let up in my trade. Orders are still pouring in, and I am kept busy shipping and supplying my different houses in the different parts of the United States. Very truly yours, FREEBORN G. SMITH.

Tables of Importance.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending March 31, 1888	\$138,430
31, 1887	129,380
Nine months ending March 31, 1888	1,422,786
31, 1887	1,152,915

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending March 31, 1888	734	\$45,961	40	\$13,470	\$10,157	\$69,588
Month ending March 31, 1887	551	34,138	103	26,030	9,457	69,625
Nine months ending March 31, 1888	6,629	437,568	480	153,987	91,053	682,608
Nine months ending March 31, 1887	5,772	266,601	760	200,074	77,593	644,268

The other evening a loving mother ordered her daughter who had taken a prize at school for piano playing, to give an exhibition of her talents before a well-known musician.

"Isn't it angelic!" she exclaimed, as the girl's fingers vigorously rattled the keys.

"Ev-angelic, you mean, madam!" was the critical listener's remark.

"How so?" asked mamma, and it took her some minutes to fully realize the reply.

"Because your daughter pays strict heed to the Scriptural injunction not to let her right hand know what her left hand doeth."

An old colored musician was engaged to furnish music at a country wedding which was to take place a number of miles from his house. The old darkey, with the box containing the fiddle under his arm, had almost reached his destination, when he was overtaken by his son, panting and blowing: "Daddy—you has—done—forgot de—de bow—ter—de fiddle." "Whar am it, niggah?" "At home, ob course." The trip back, however, was made in very good time, as the exasperated old negro chased the boy the whole distance, hitting an occasional whack at him with his cane.—"Texas Siftings."

A well-known organist of this city tells the following story: It appears that the usual blower was ill and had sent an old man to fill his place. Upon attempting to start up, the organist found that he had no wind in the instrument. He beckoned to the new blower, who took no notice however, and the organist then sent a chorister to aid in the emergency. The latter told the new man to start blowing, but received this answer in an unmistakable Milesian accent: "Divil a blow will I blow till he starts playing." Although amazed the chorister recognized the gravity of the situation and started pumping immediately.

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Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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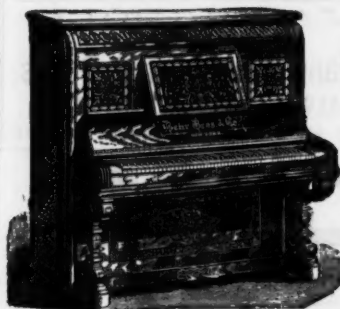
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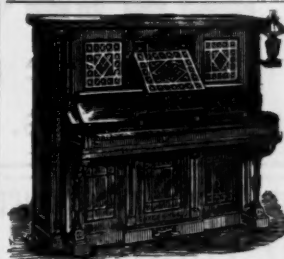
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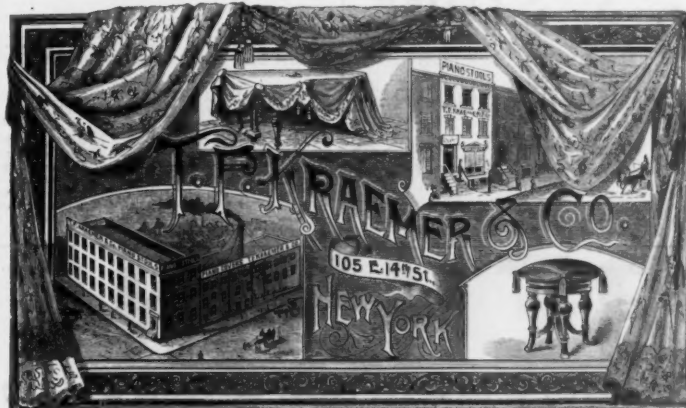
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